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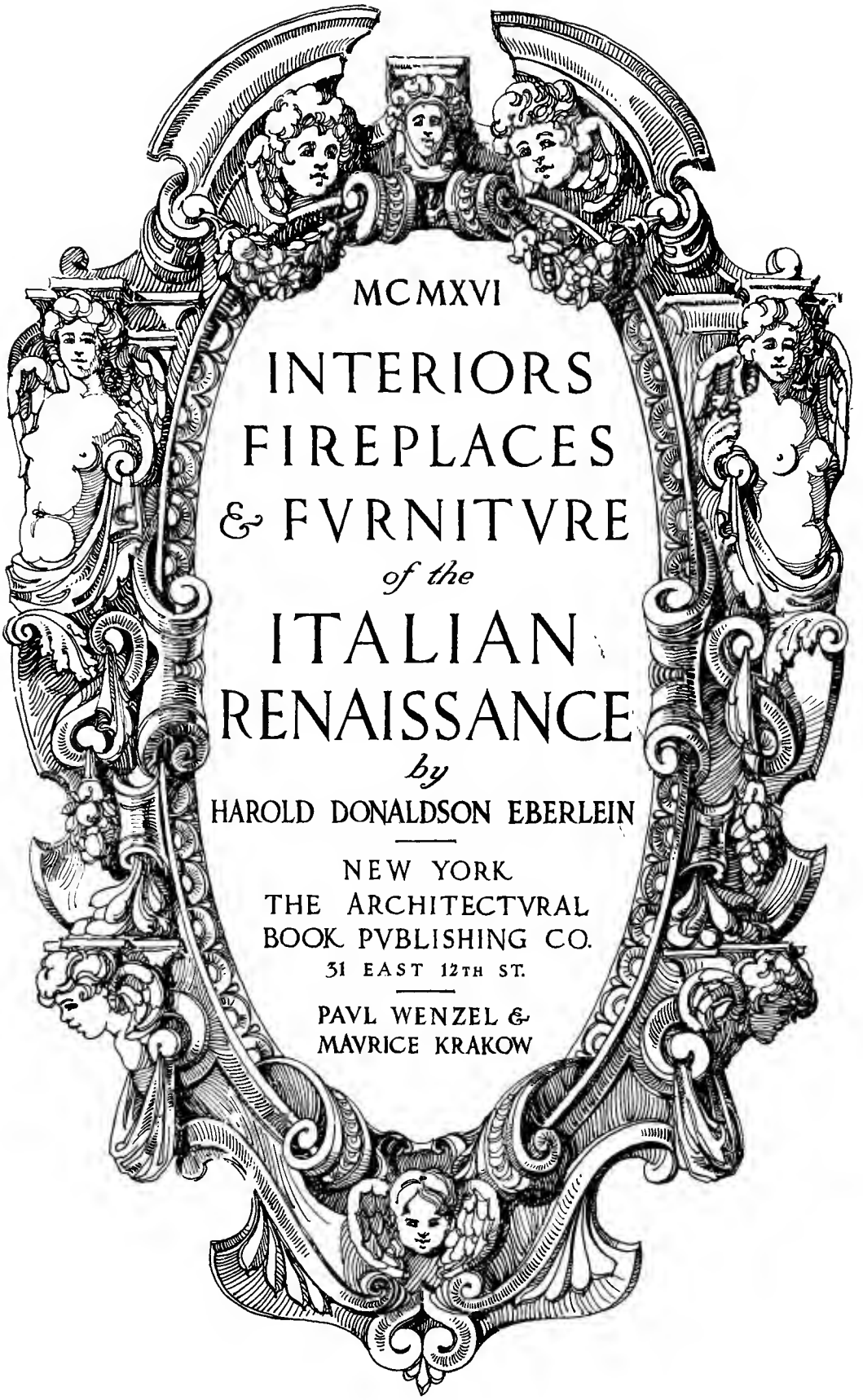

MCMXVI

INTERIORS FIREPLACES & FVRNITVRE *of the* ITALIAN RENAISSANCE

by

HAROLD DONALDSON EBERLEIN

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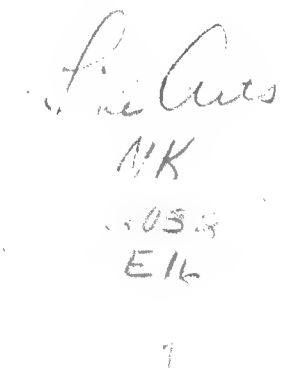

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INTRODUCTION

"ALL roads lead to Rome," if we may believe the old proverb. They do eventually in Western civilisation at any rate and Italian influence, sharing the eternal quality of the Eternal City's mystic spell, has been so universally and beneficially felt for centuries, throughout the Western world, in all the arts that neither apology nor commendation is needed for a volume that avoids intermediary channels and brings architects, decorators, designers of furniture, and others concerned with the decorative arts, directly face to face with Italian interiors of the Renaissance and the contemporary furniture for those interiors, in the shape of examples drawn from the best museum collections in Italy and elsewhere in Europe, and in America. The timeliness of this volume cannot fail to be apparent to all who realise the strong and rapidly increasing disposition on the part of American architects to incorporate features of Italian provenience in their design, especially in the planning of country houses.

The Romans, of all the peoples of antiquity, were nothing if not pre-eminently and intensely practical. They had a special and masterful genius for utilitarian achievement. Witness their mighty engineering feats—aqueducts, viaducts, sewers, military roads, baths, defensive works—constructed wherever the Roman power extended, and so well built that many of them, with trifling repairs, would serve exacting modern demands as well as they did the requirements of their builders in the days of the Cæsars. Practicality, indeed, was one of the Romans' dominant and distinguishing traits. But, combined with all their ever present practicality was the force of fertile Latin imagination and its concomitant appreciation of beauty, so that they were irresistibly constrained to add grace as a basic ingredient in the design of all their creative work. If one wishes a very humble and commonplace, and for that reason all the more valuable and convincing, instance of this innate impulse and genius for felicitously uniting beauty with utility, a glance at the pots and pans and commonest crockery should be sufficient to dispel all doubt. These all possessed grace of contour and often grace of decorative detail besides.

The mantle of the old Romans fell upon their Renaissance descendants and the inherited instinct for inseparably blending the beautiful with the useful again shone forth under the impetus of renewed creative vigour, taking concrete, tangible form in the architectural and other decorative art manifestations of the exuberant Renaissance epoch. In architecture, along with an unerring sense of just and true proportion, this fortunate faculty for creating an intimate relationship between the beautiful and the useful, at the same time eliminating

all that was non-essential, gave Renaissance buildings poise and sanity and their perennially vital quality that made them such trustworthy examplars and rich sources of inspiration for all succeeding generations, our own no less than those that immediately followed. In the treatment of interiors, the designing of furniture and the practice of other decorative arts, the same conditions obtained no less than in matters purely architectural.

Fortunately, for some years past, there has been an increasing realisation of an old truth that, for a time, had suffered a partial eclipse of oblivion in quarters where it ought always to have been fully honoured. This truth is that of the close and necessary connexion existing between furniture and architecture. One cannot intelligently study the furniture of a country without knowing the character of the architectural environment in which it was customarily placed nor, on the other hand, can one fully appreciate architectural interiors without some knowledge, at least, of the mobiliary complement with which they were wont to be equipped. While this condition applies universally, it applies with especial force in the case of Italian Renaissance interiors and furniture for reasons which will in due course appear.

The Italian Renaissance interior was either richly ornate with all the wealth of polychrome treatment that could be applied to walls and ceiling, such as the main entrance hall in the Villa del Gallo in Florence, the gallery in the Palazzo del The in Mantua, the hall in the Villa Poggio Cajano in Florence, and other examples shown in the following plates—or else it was severely simple and even austere with points of concentrated enrichment only where they would give the greatest emphasis, such as some of the rooms in the Palazzo Davanzati or the Villa Curonia. The feature of concentrated enrichment might be an opulence of carving on the overmantel, or it might be the multi-coloured decoration of painted and gilt ceiling beams and panels, or of polychrome doors; in any case, walls plain to severity served as foils and intensified the effect of the carved or painted enrichment. There was little attempt to create interiors of a mixed composition by mingling moderate opulence with medium austerity, with the almost inevitably disastrous results attendant upon such a course. The designers of those rooms and of the furniture that went into them were too wise for that. They knew they would lose all the advantage of contrast by so doing and they had too much reverence for the principles of contrast and restraint. The austerity or, as some would call it, the bareness of sixteenth century Italian interiors was the calculated emptiness of restraint and reserve—this subtle quality many of the cleverest decorators are now reaching out to achieve—and not the emptiness of jejune and poverty-stricken imagination. To this very emptiness and austerity of reserved strength is due no small measure of the qualities of permanence, repose, sincerity, and dignity inherent in the rooms of sixteenth century Italian houses, qualities they never could have possessed had

they been subjected to some of the modern hectic efforts to create "cozy" interiors by loading them with trifling, senseless gew-gaws.

At the antipode from these refreshingly austere compositions, the richly ornate interiors —they belonged especially to public buildings and city palaces while those of plainer type were to be found in the less pretentious houses and in country villas—could stand all the polychrome embellishment lavished upon them because their well disposed architectural lines were strong enough to create the necessary balance. Even these ornate interiors, notwithstanding their sumptuous decoration and vivid colour, possess the cardinal virtues of restraint and virility.

As to composition and arrangement, it is singularly gratifying to see the entire freedom from the distressing shagginess and overcrowding that too often mar modern interiors that might be really excellent if those responsible for their execution would only hold themselves in check and, when they have done enough, refrain from adding a sickening array of meaningless and, needless to say, useless fiddle-de-dees and fol-de-rols that give a room a fussy and trivially effeminate air. In his book on the smaller Italian villas, Guy Lowell has pertinently observed that it seems to him "that the greatest interest for us Americans to-day in the Italian villas of the Renaissance does not so much lie in their anecdotal history" with its strong stimulus to the imagination, "as in a consideration of the habit of life and the social customs that seemed to make them necessary." While this comment was made more particularly, perhaps, with reference to exterior composition, it applies with equal force to the treatment of interiors. The habit of life in American country houses approximates, in a measure, the habit of life in Renaissance Italian villas. The occupants of those villas were an outdoor people with an intense love for their gardens and all outdoor interests, just as are the occupants of the majority of our own country places. The general similarity of climatic conditions, too, argues the wisdom, for us, of cool, restrained interior composition, no less than for them. Between their houses and their gardens there was a conspicuous degree of unity. The garden was an expanded outdoor living apartment of many moods while the dwelling was, to a great extent, a casino or garden house. The same feeling pervaded both. This ideal commends itself to many Americans and they seek to realise it. Through the analogy, therefore, Italian Renaissance interiors and furniture make a practical appeal to our consideration and provide abundant scope for adaptation.

It has been sometimes urged, in a spirit of objection, that both Renaissance interiors, as complete compositions, and also the pieces of furniture, as individual items, lacked comfort, the latter being neither "so numerous nor yet so skilfully designed to the requirements of the human frame" as much of the mobiliary equipment rejoicing in "the wealth of luxuriously comfortable designs that came a little later chronologically in France and England."

While the latter part of this objection may well be left to be considered in a subsequent paragraph, devoted entirely to furniture details, it should be noted, with reference to the stricture upon general composition and the absence of the varied "wealth of luxuriously comfortable designs" conspicuous some years later in England and France, that, for the outdoor Italians with their climate, austerity and restraint in furnishing were positive merits, from an wholly practical point of view, leaving taste altogether out of the question, and that the "almost cluttering 'comfort' of later French and English interiors, permissible, perhaps, in a colder climate, would have been inappropriate and disadvantageous." We are gradually learning—although we still have much to learn—the worth of austerity and "emptiness" in furnishing, not only country houses for summer occupancy, but also our too much upholstered and bedraped dwellings for the cooler months and we cannot do better than study Italian Renaissance models in this respect. The major items of equipment were not necessarily far fewer in number than in some more recent modes of furnishing, but they were apt to be either individually better or more carefully placed and there was no surplus of fussy nonentities.

The quality of Italian Renaissance interiors in affording adequate backgrounds is one of the most essentially important things for us to recognise. In the simpler compositions, the quiet surfaces of plain, light walls, in rooms with high vaulted or beamed ceilings, provided an ideal background for richly wrought furniture, not too much of it and carefully placed, or an admirable foil to stress the contrast of small areas of rich carved or coloured decoration. In the interiors where the fixed features were more elaborate and chromatically gorgeous, good judgment in placing and discretion in the amount of movable appointments used were still conspicuous characteristics, and the furniture of the period possessed the rare quality of almost universal adaptability, so that it looked equally well in either ornate or simple environment. The one kind of misuse of which Italian Renaissance furniture was absolutely intolerant, whether in large rooms or small, was crowding. The smaller pieces are of scale and bearing that demand elbow room, while the larger articles absolutely require space and freedom from small distracting objects in their vicinity in order to display properly their dignity and the refinement of their contour, to say nothing of the carving, the polychrome decoration or the colour of the upholstery, when any of these features are present. In other words, it needs perspective and such perspective as cannot be had in a crowded room with an "overstuffed atmosphere," where a multiplicity of colours, contours and designs produces an indefinite impression of confusion and choking. Few rooms could stand many of the more ornate pieces of Renaissance cabinet work, whether polychrome or carved, and it was not intended they should. To have had more than a few would have been like trying to make an entire dinner on plum pudding.

In the galleries and lofty salons, with painted or deeply carved and gilded ceilings, walls bright with frescoes or covered with tapestry or rich hangings of velvet or stamped and gilt leather, and floors inlaid with intricate mosaics, the array of movable furniture—the gorgeous *Cassoni* were the most conspicuous objects—was designedly scant, judged by later standards, for too many pieces would have marred the symmetry of the composition. In apartments where the setting was severely simple and all the fixed decoration confined to one or two emphatic features—the door, or ceiling or overmantel—contemporary ideals of decorative propriety still required that important pieces of furniture be few in number, for if they exceeded a certain limit the character of the room would be destroyed, the force of contrast between the furniture and its background impaired and the striking effect gained by the concentration of enrichment at a few points on a plain surface lost. Allusion has already been made to the adaptability of Italian Renaissance furniture and its fortunate quality of looking equally well, no matter whether the room in which it stood was plain to the last degree or gorgeous with a profusion of colour and design. In one case there was an harmony of contrast; in the other, an harmony of analogy. Who shall say that the background was not carefully considered before the furniture was designed? It is not unreasonable to accept this hypothesis as explaining, in part, why some of the furniture, quite apart from being the fruit of a rich and vigorous imagination, was covered with a profusion of carving or colour or both. Another secret of the suitability of Italian Renaissance furniture to its environment, whether utterly plain or highly elaborate, was that it was thoroughly architectural in its lines, detail and method of structure; the interiors for which it was made, rigidly plain as some of them might be, were always obviously architectural in composition. This common quality, shared by both in large measure, created the bond of sympathy and assured harmony, regardless of whatever other elements of diversity or contrast might occur.

The fireplace, being, as it is, one of the features of natural emphasis in a room, it is not surprising to find the Renaissance architect and craftsman lavishing some of their best efforts upon the adornment at its sides and above it. Realizing that the mantel may often prove a middle ground and point of contact between architecture, in its narrowest interpretation, and furniture, they frequently gave rein to a delightful play of fancy in their work and the Renaissance mantels afford numerous examples of some of the happiest achievements of the versatile artist-architect-craftsmen whose names posterity has been proud to associate with the enduring fruit of their genius. The illustrations are so eloquent that they had best be left to speak for themselves and voice their own message of inspiration to the modern designer.

An examination of the furniture illustrations will show that it is not alone the architecture of the Italian Renaissance that has exercised a very vital and immediate influence

upon the design of subsequent periods. Knowing the date, or the approximate date, at which certain forms appeared in Italy, it is not only possible but fascinating and instructive to see how those forms were afterwards either closely reproduced or else adapted in France, Spain, Flanders and England. The peculiarities of adaptation in the different lands supply a curious commentary on national taste. At the same time, it must be remembered that a great many Italian craftsmen found their way into all these countries and carried the designs with them. It is matter of history that Italian craftsmen both met with a ready welcome in England and France and were actually fetched from Italy, on some occasions, and kept busily employed. As a striking instance of this transference of styles, attention may be called to the early seventeenth century rush-bottomed side chair (from the Art Industrial Museum in Berlin) with a back composed of two arcades of finely turned balustrades and a shaped cresting. A glance will reveal the resemblance borne to this type by chairs made a few years later in Yorkshire and Lancashire. Again, the chair with elaborately carved C and S scroll back, and shell and acanthus cresting, a chair in which the Baroque influence has run riot, finds almost its counterparts in Holland and eventually in England during the reign of William and Mary. Despite the many cases of style migration, there were, however, certain features of detail and certain types of contour that always remained characteristically Italian.

The splendid chests or *Cassoni* probably received the lion's share of attention at the hands of designers and craftsmen and when eminent artists "deemed it worthy of their best efforts to design a single piece of furniture and execute it with their own hands with the utmost study and care, as an independent and complete work of art," it is no wonder that the results of their mobiliary handiwork have commanded the admiration of all who have come after them. Nor is it to be wondered at, when Botticelli or Andrea del Sarto, and the cleverest of their pupils, painted chest panels, or when Donatello and Bernardino Ferrante carved them, that they should be prized by their owners and so placed that other pieces would not detract from their charm by being too near.

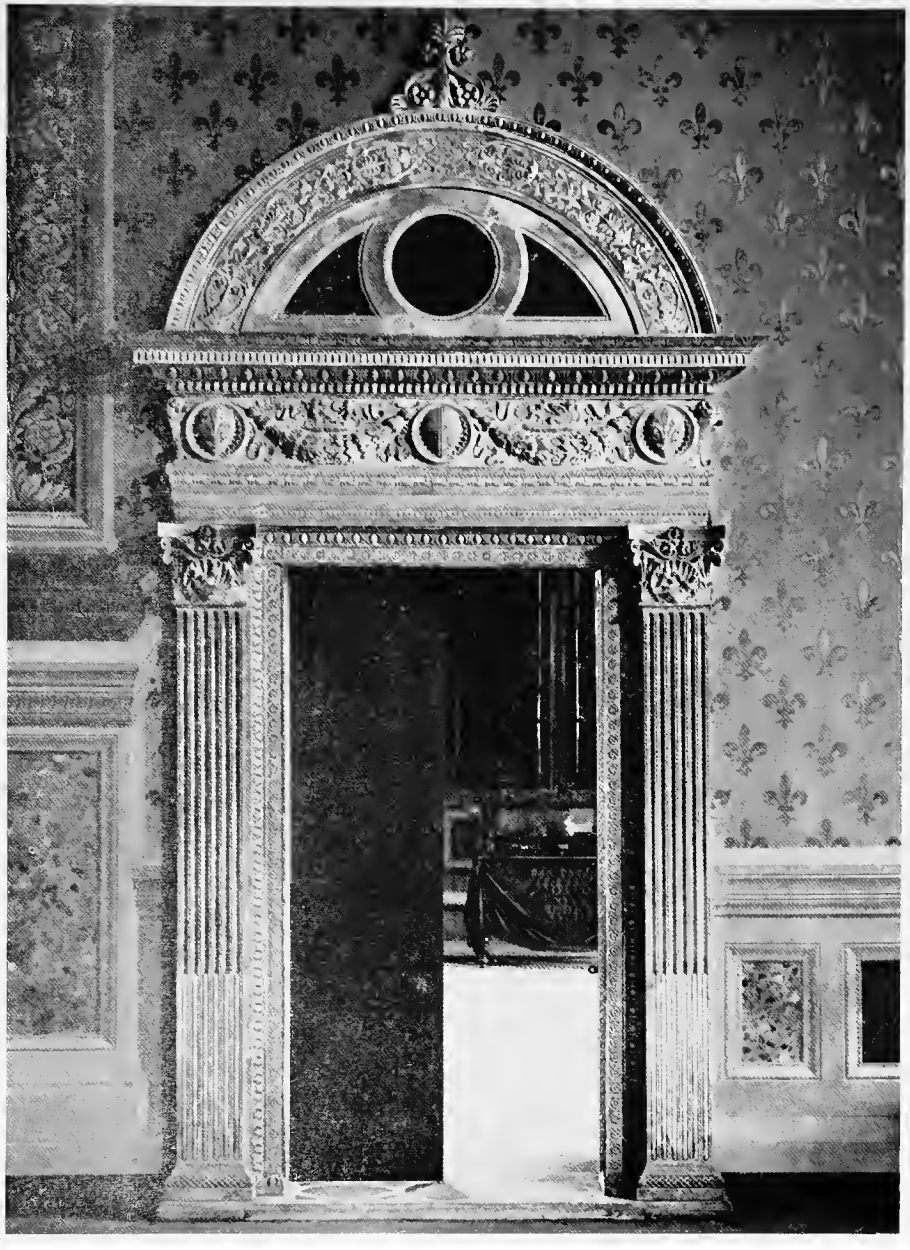
The carving on these chests, as also upon the wardrobes or armoires, benches, buffets, cupboards and tables was vigorous, sweeping, "deep and full of character and not at all like some of the later emasculated manifestations, so forced into a sand-papered refinement" that the traces of the carver's art seem scarcely more than skin-deep. This boldness and vigour, however, did not mean crudity, and the carving on some of the chairs and other pieces attests how delicate the Italian Renaissance carver's touch could be.

In structure, the sixteenth century Italian furniture was thoroughly sound and durable and built with such obvious regard for architectural principles that it is often criticised as uncomfortable. This criticism is scarcely just. Most of the chairs and benches were high-

seated—much higher from the floor than our own chairs and benches and too high for comfort for anyone without phenomenally long legs. But it must be remembered that footstools were used and, once seated with a rest for the feet, these chairs are comfortable. They are not flabbily luxurious, for the men and women of the Renaissance, however luxurious in their tastes, were not flabby in mind nor habits, but vigorous and red-blooded, and it is not to be expected that their furniture should suggest flabbiness.

Other evidences of a wholesome, virile luxury are to be seen in the candelabra, which, by the way, exhibit some charmingly delicate carving that shows quite as much verve as the bolder pieces already alluded to; the mirror and picture frames; and the exquisitely modelled bronze and iron door knockers illustrated at the end of the book. In all the examples presented, though many of them bear witness to a taste for brilliant colouring and vigorously elaborate detail of ornamental relief much too strong for numerous folk in an age when vigour and enthusiasm and outspoken admiration are apt to be branded as "in bad form," there is, nevertheless, an underlying grace of contour and balance of proportion that become especially noticeable in the simpler pieces such as the comparatively plain cupboards and press-like secretaries, the benches in the church of St. Francis at Assisi or even the table in the kitchen of the Castle of St. Angelo. This refinement of line constitutes one of the vital qualities of all the furniture of this period.

A return to the well-spring of Italian Renaissance inspiration, such as one may readily make in the following pages of illustrations, has always richly repaid the seekers, no matter how much they may have exercised their powers of adaptation afterwards. It repaid the French and English of the sixteenth, seventeenth and eighteenth centuries and we are just beginning to realise how fully the study of the achievements of sixteenth century Italy may also repay us in meeting twentieth century architectural and mobiliary needs.

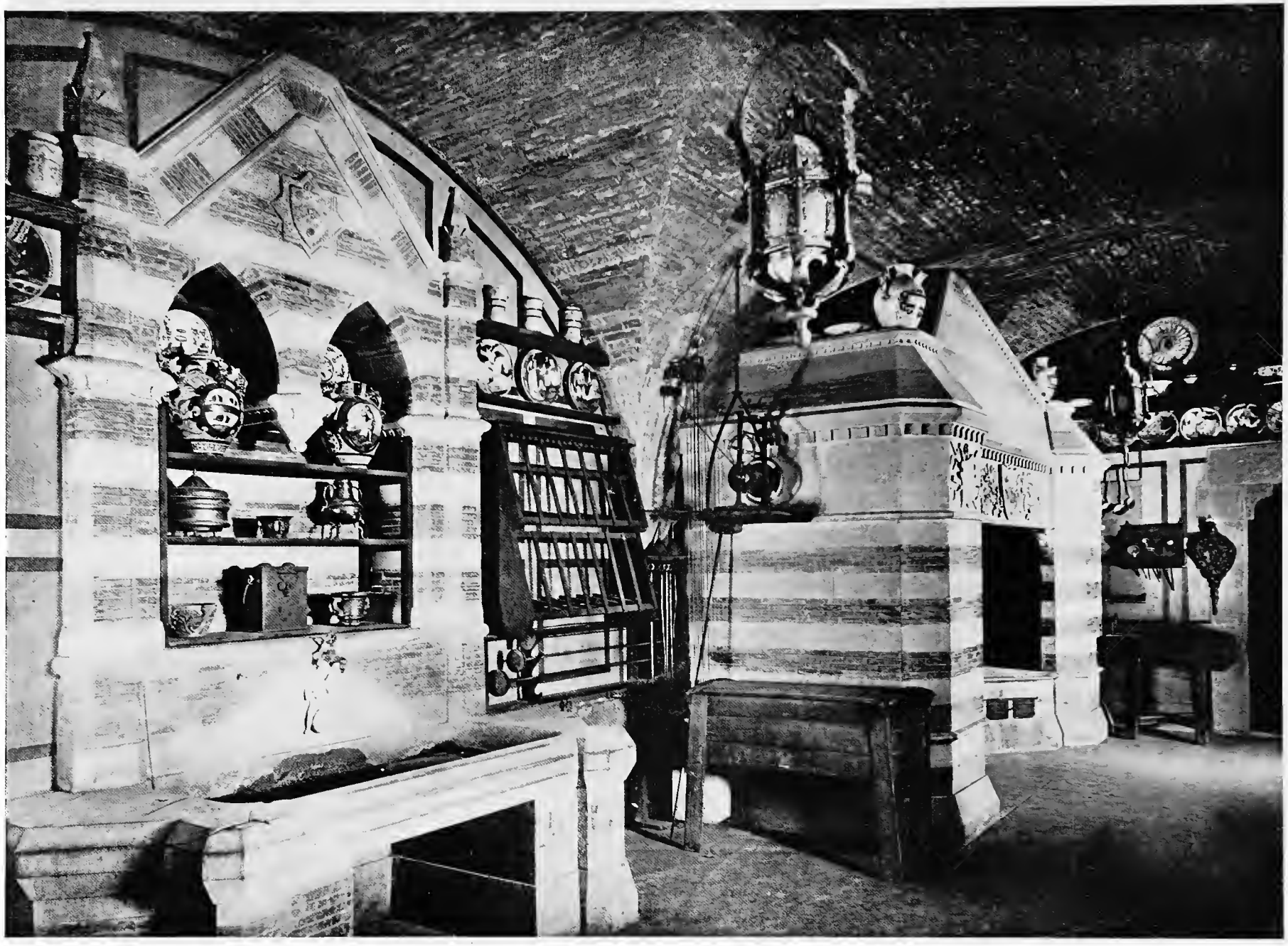


MARBLE DOOR

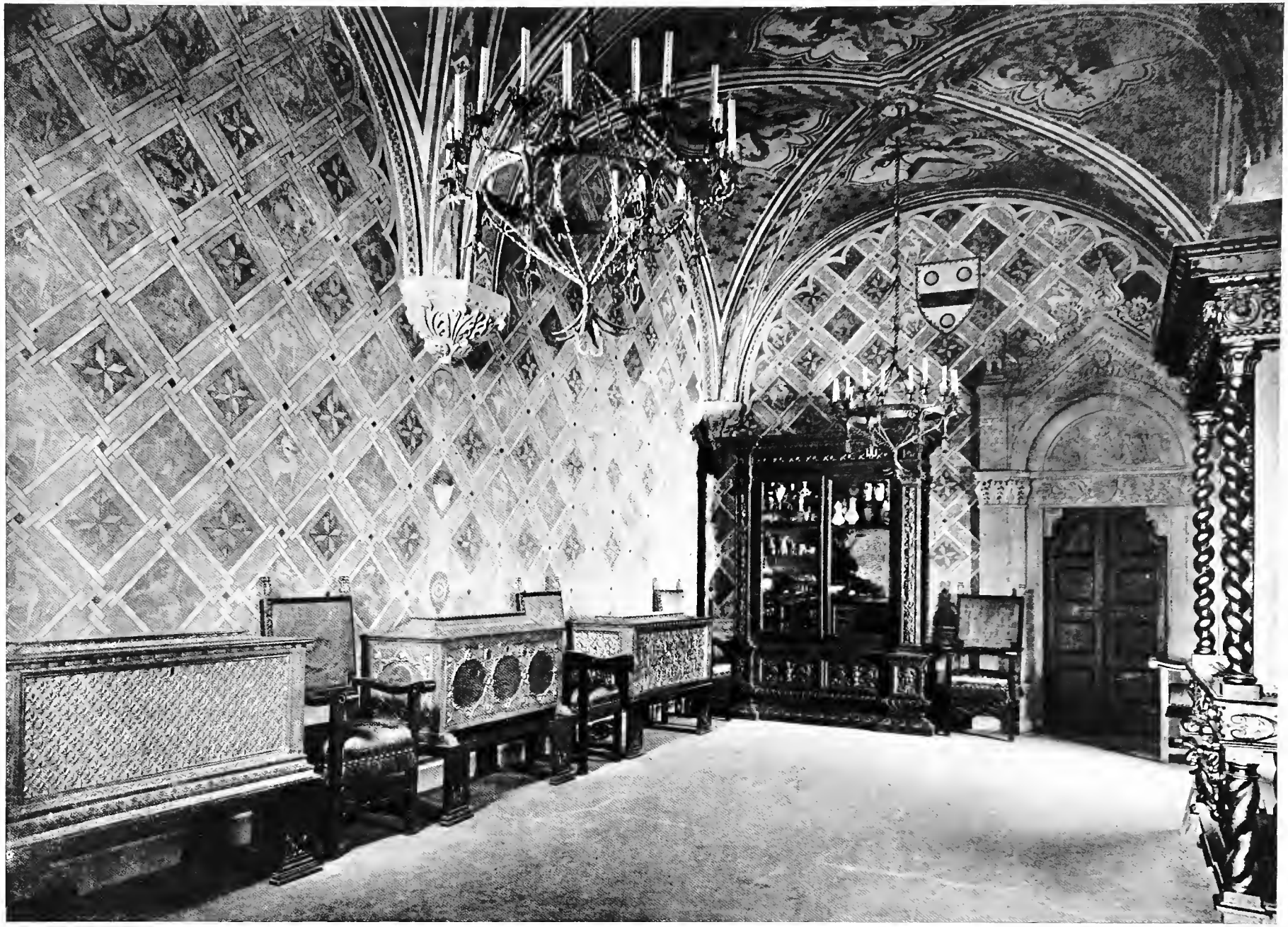
FOUNTAIN IN COURT

FLORENCE—PALAZZO VECCHIO

FLORENCE—PALAZZO VECCHIO—INTERIOR WITH FRESCOS BY VASARI, XVI CENTURY



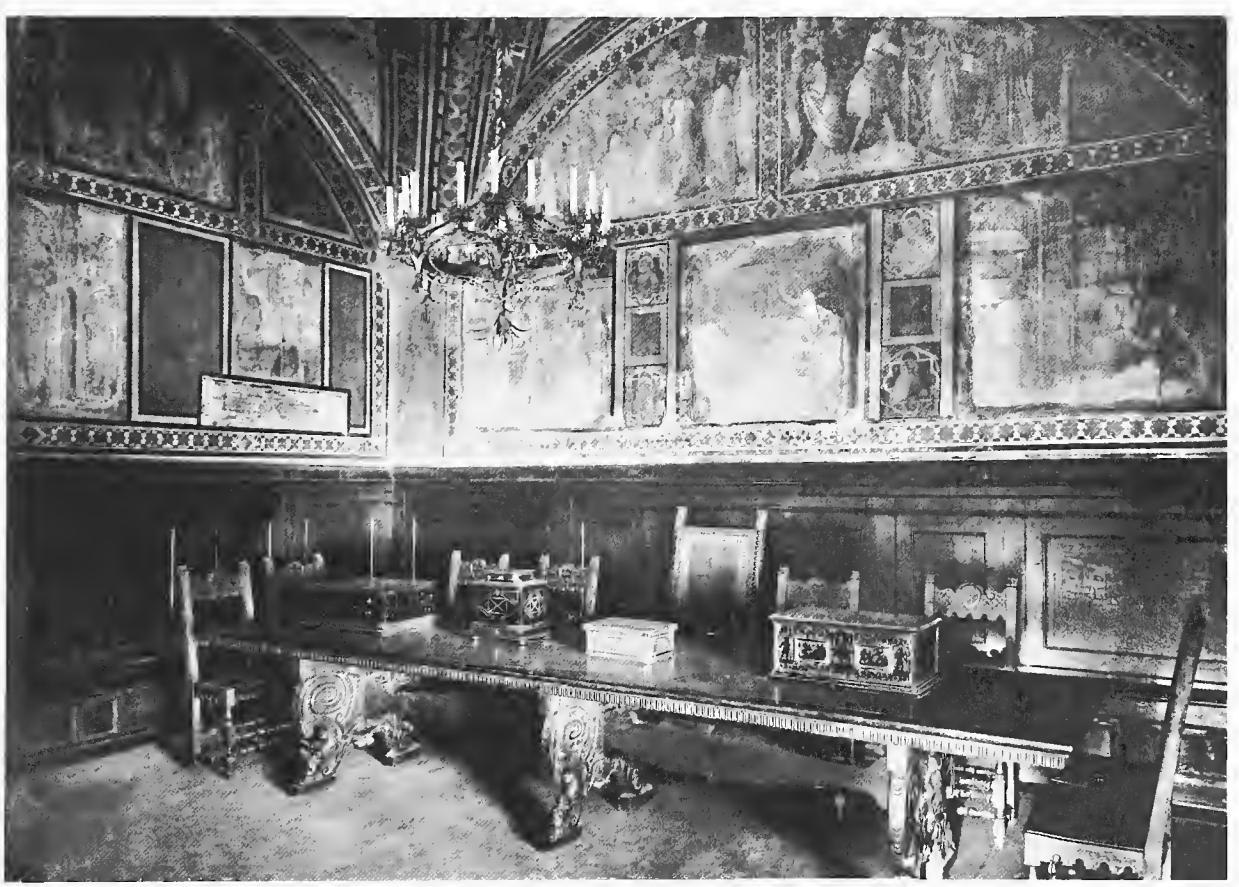
FLORENCE—CASTLE VINCIGLIATA—KITCHEN



FLORENCE—CASTLE DI VINCIGLIATA—INTERIOR

FLORENCE—CASTLE DI VINCIGLIATA—BEDROOM

FLORENCE—CASTLE DI VINCIGLIATA—DINING ROOM

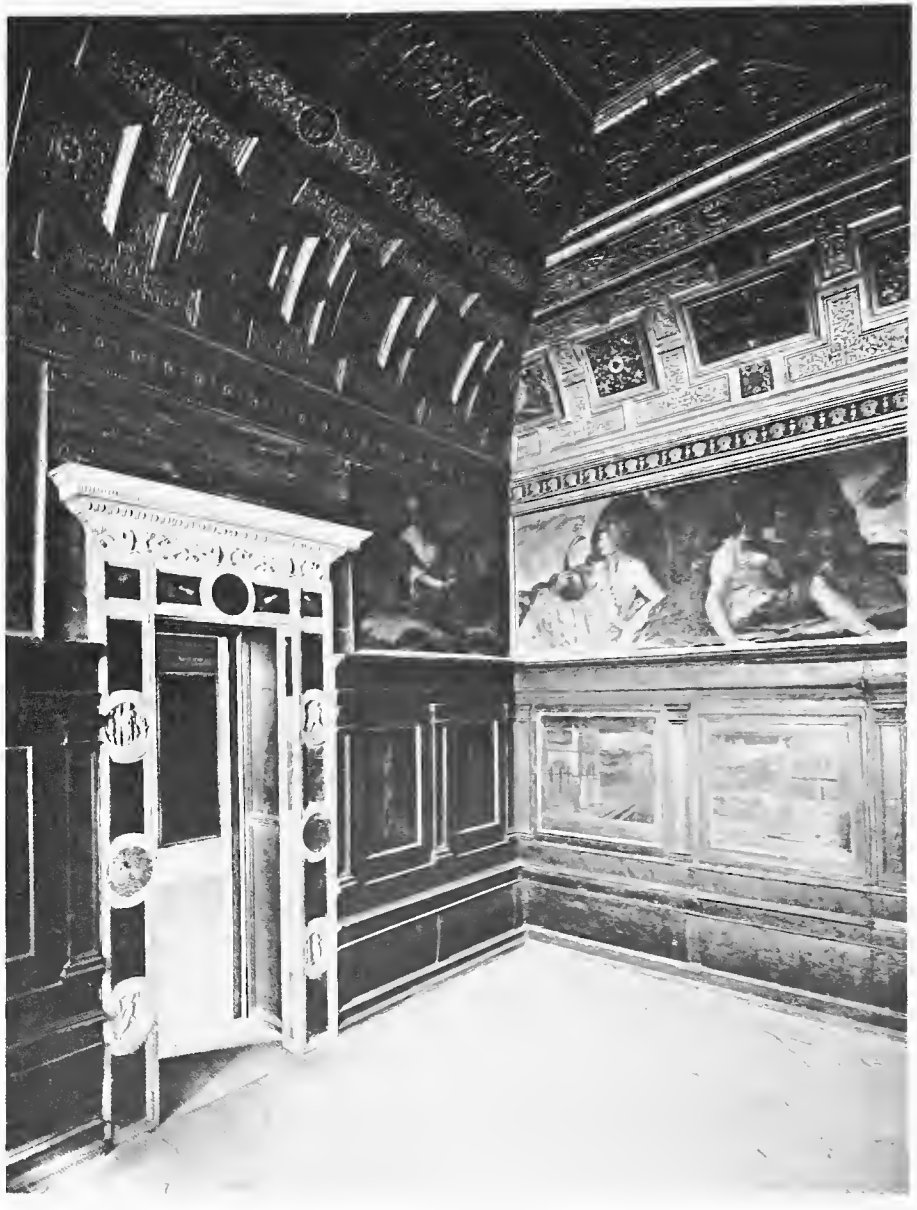


FLORENCE—CASTLE DI VINCIGLIATA—ROOM WITH FRESCOS OF THE XIV CENTURY

FLORENCE—VILLA DEL GALLO, MAIN ENTRANCE HALL

FLORENCE—STIBBERT MUSEUM—ENTRANCE HALL TO THE ARMORY

FLORENCE—VILLA POGGIO A CAJANO—GRAND SALON



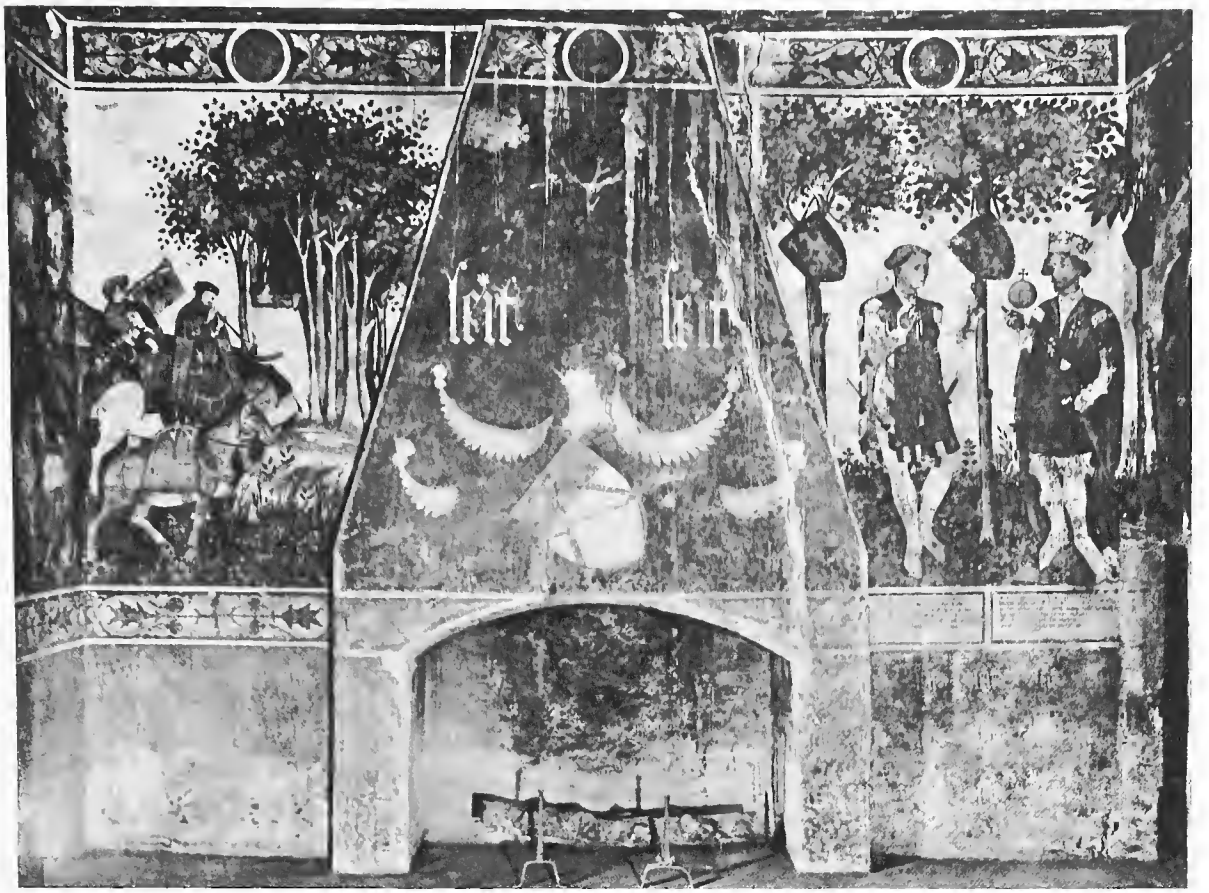
MANTOVA—DUCAL PALACE, THE HALL OF PARADISE (XV AND XVI CENTURY)

ASSISI—CHURCH OF SAN FRANCESCO—THE NAVE

ASSISI—CHURCH OF SAN FRANCESCO—INTERIOR

VENICE—CHURCH OF THE MIRACLES—ALTAR BY PIETRO LOMBARDI

PERUGIA—COLLEGIO DEL CAMBIO—AUDIENCE CHAMBER BY MATTIOLO AND ANTONIBO



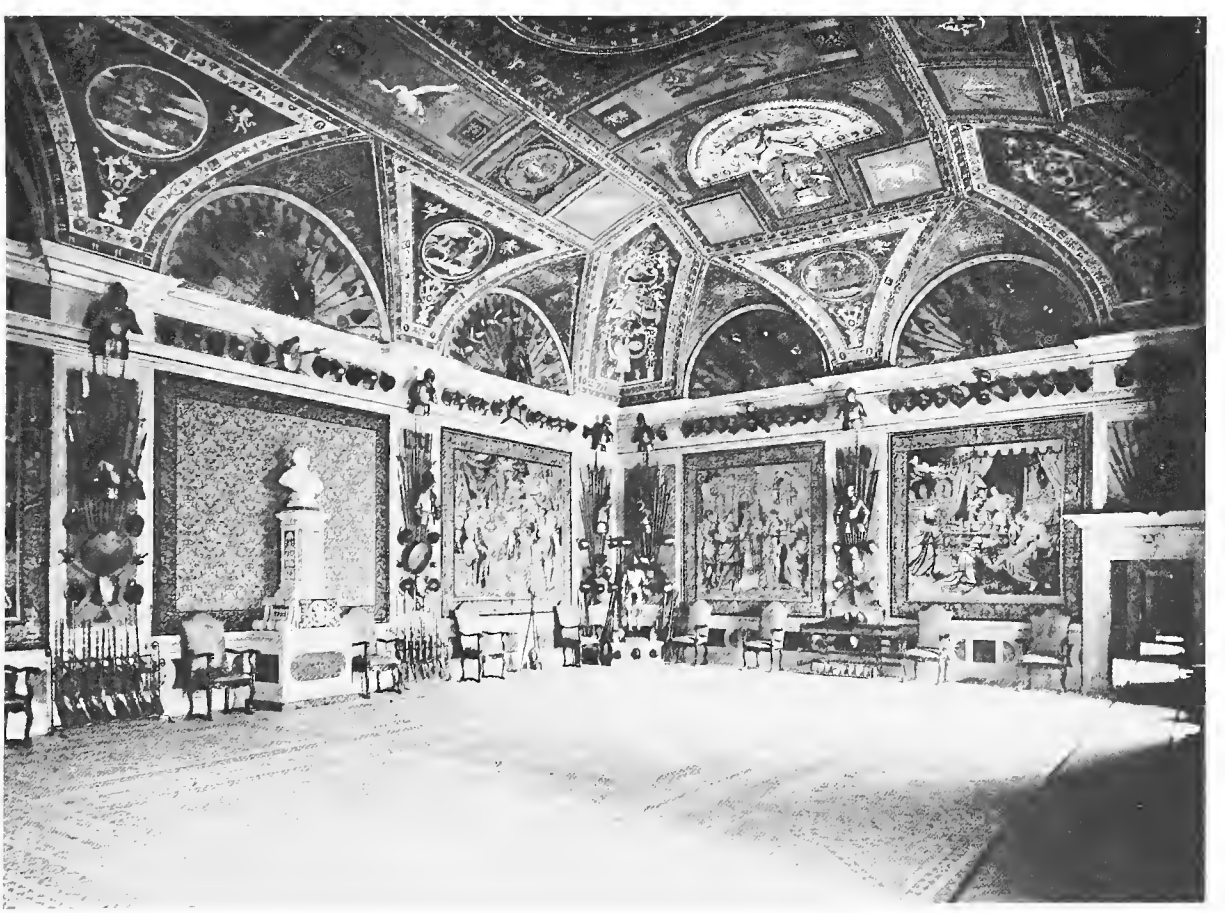
PIEDMONT—CASTLE DELLA MANTA—FIREPLACE AND FRESCOS, XIII CENTURY

PIEDMONT—CASTLE DELLA MANTA—GRAND SALON, XIII CENTURY

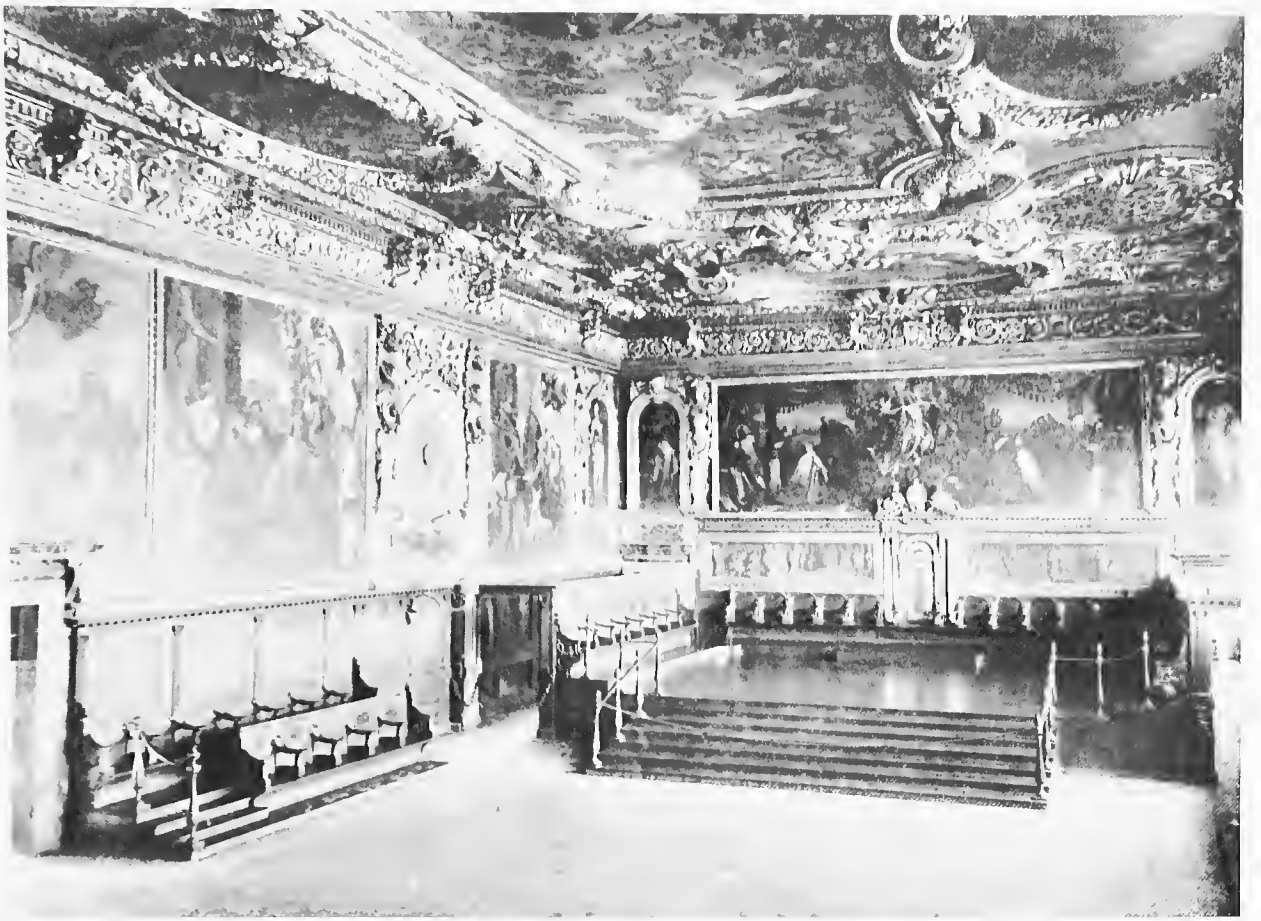
MANTOVA—PALAZZO DEL THE—INTERIOR

ROME—CASTLE S. ANGELO—KITCHEN, XVII CENTURY

ROME—SALE BORGIA—HALL OF THE LIFE OF THE SAINTS



ROME—SALE BORGIA—THE PONTEFICIAL HALL

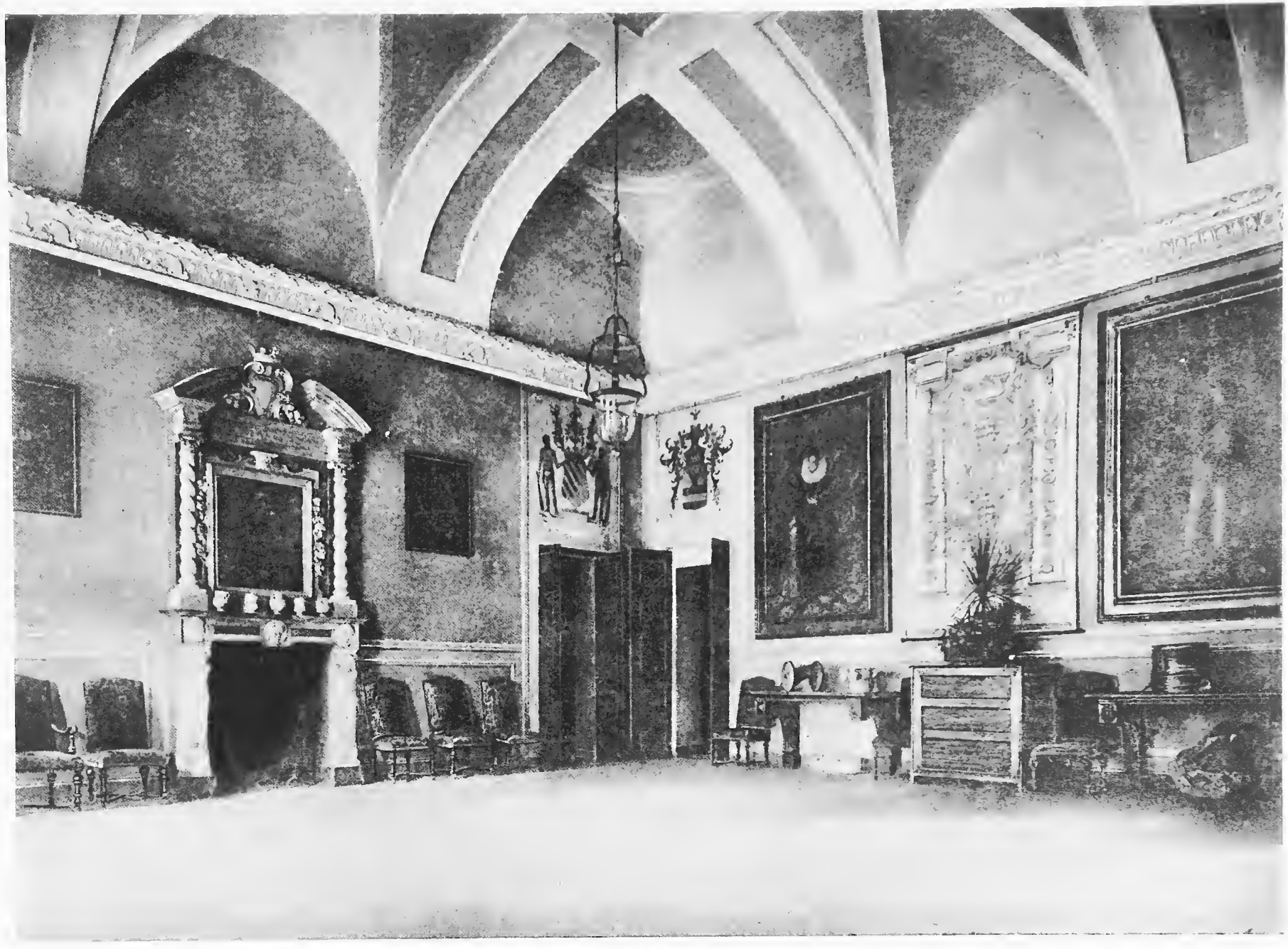


VENICE—DOGE'S PALACE—SENATE CHAMBER

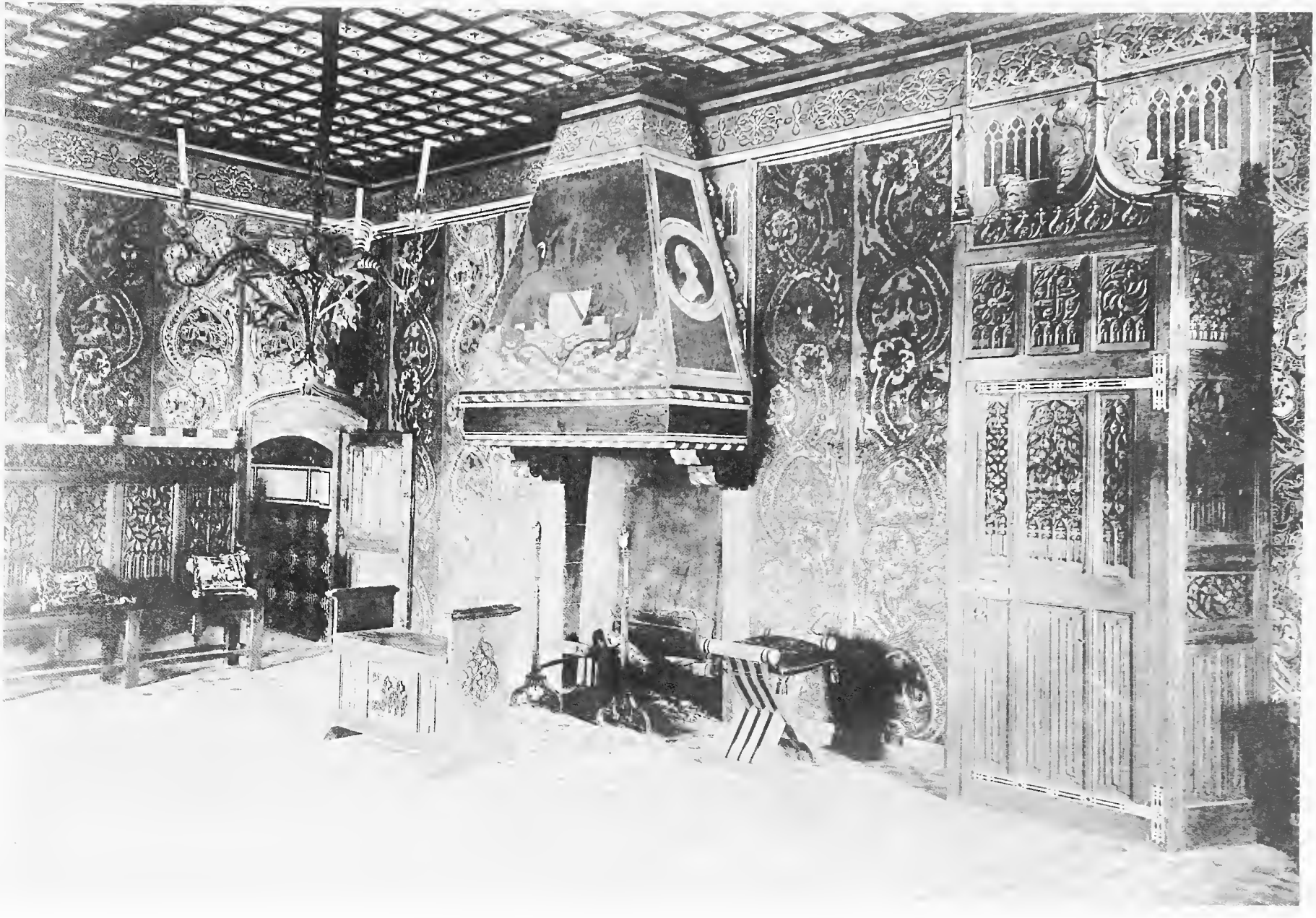
VENICE—DUCAL PALACE—COUNCIL ROOM

VENICE—CHURCH OF THE SALUTE—INTERIOR

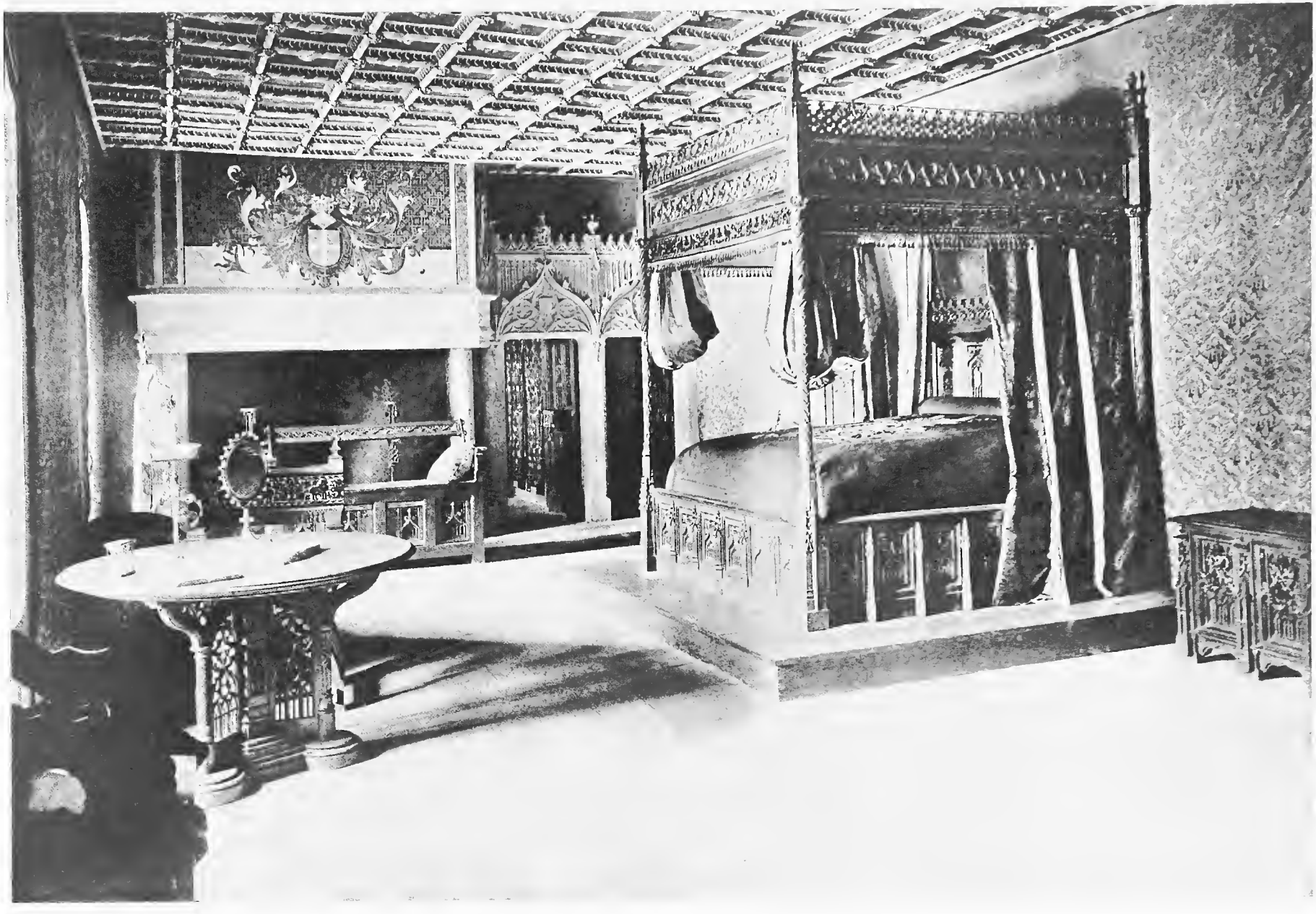
MILAN—CASTELLO DI MONTICELLO—THE DRAWING ROOM



CASTELLO DI COLLEGNO—ENTRANCE HALL



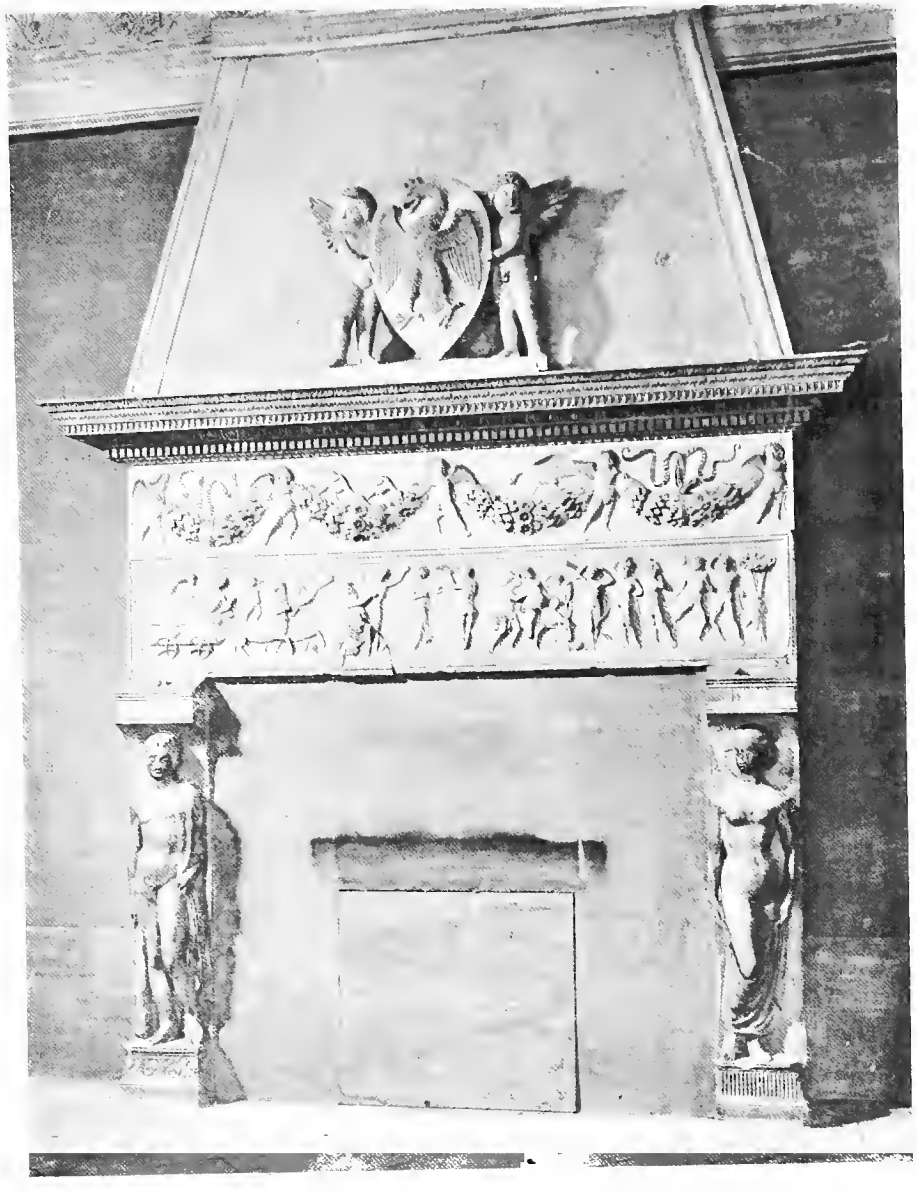
TURIN—ANTE CHAMBER IN THE FEUDAL CASTLE



TURIN—BED CHAMBER IN THE FEUDAL CASTLE

VENICE—DUCAL PALACE—FIREPLACES BY TULLIO LOMBARDI

VENICE—DUCAL PALACE—FIREPLACES BY PIETRO LOMBARDI



URBINO—DUCAL PALACE, FIREPLACE, XV CENTURY

VENICE—DUCAL PALACE—FIREPLACE (XVI CENTURY) BY SCAMOZZI

FLORENCE—NATIONAL MUSEUM—FIREPLACE BY L. DI A GUARDIANI (1478)

ROME—FIREPLACE IN THE SALE BORGIA, HALL OF ARTS AND SCIENCES

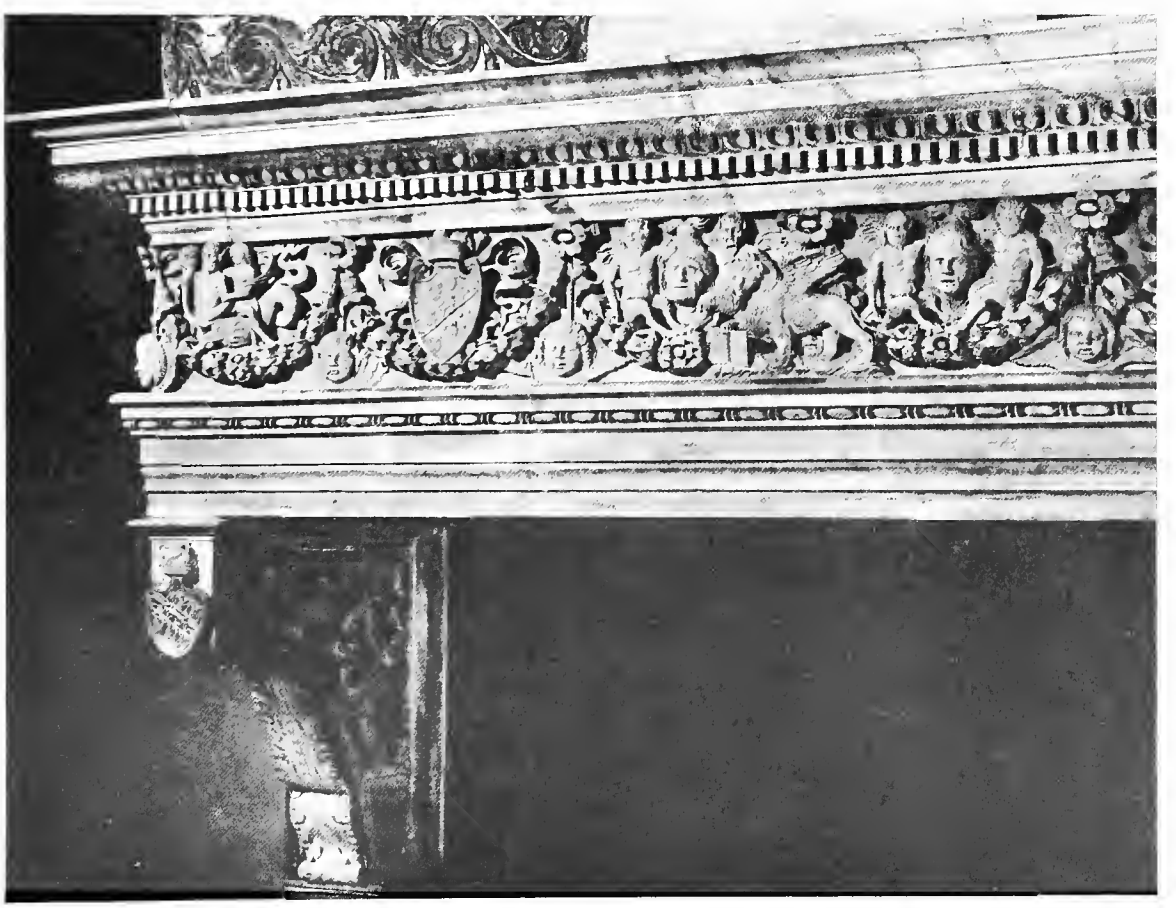
SANSEPOLORO—STONE FIREPLACE, XIV CENTURY

PIENZA—PALAZZO PICCOLOMINI—STONE FIREPLACE BY BERNARDO ROSSELLINO

FIREPLACE, XV CENTURY

DETAIL OF STONE FIREPLACE, XV CENTURY

URBINO—DUCAL PALACE—FIREPLACE IN THE THRONE ROOM XV CENTURY

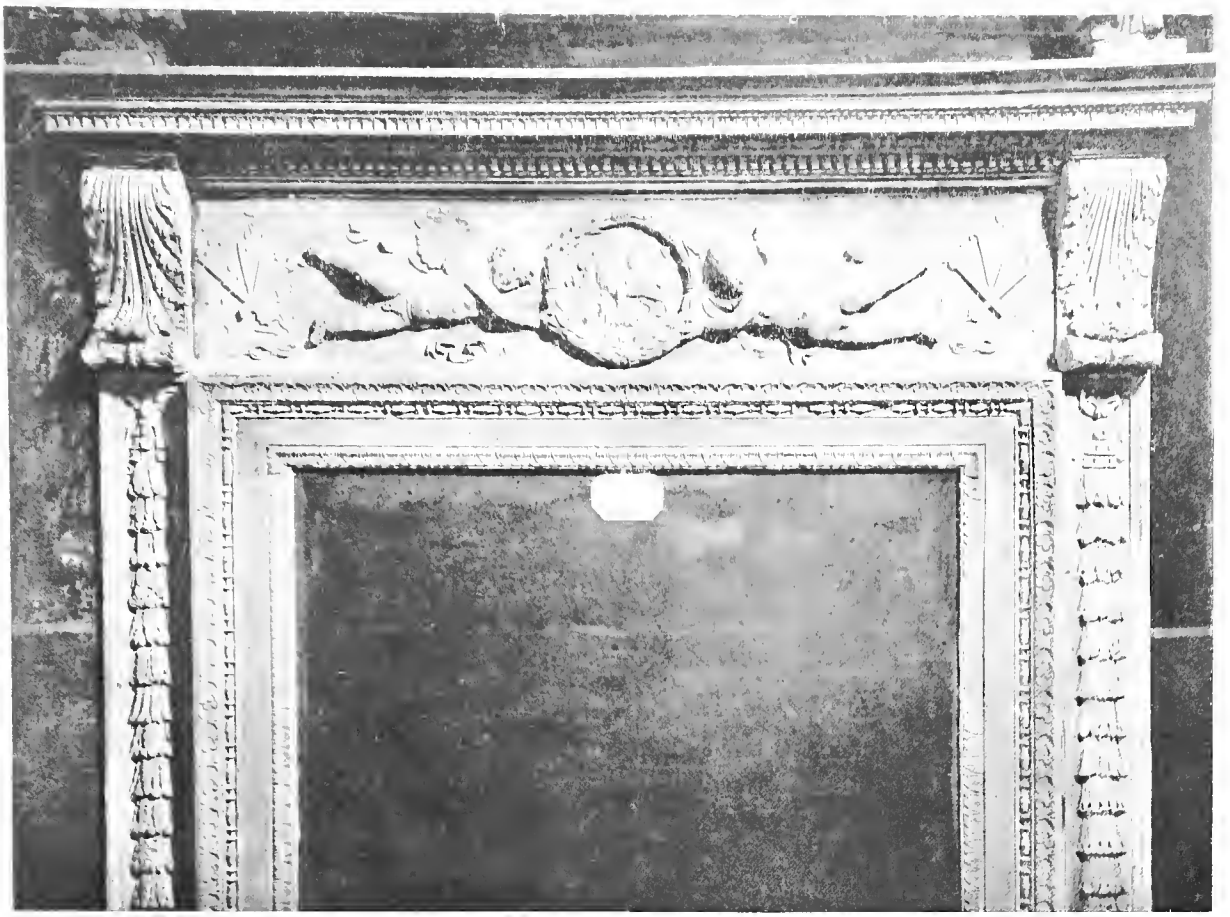


VENICE—DUCAL PALACE—ENTABLATURE OF FIREPLACE BY PIETRO LOMBARDO

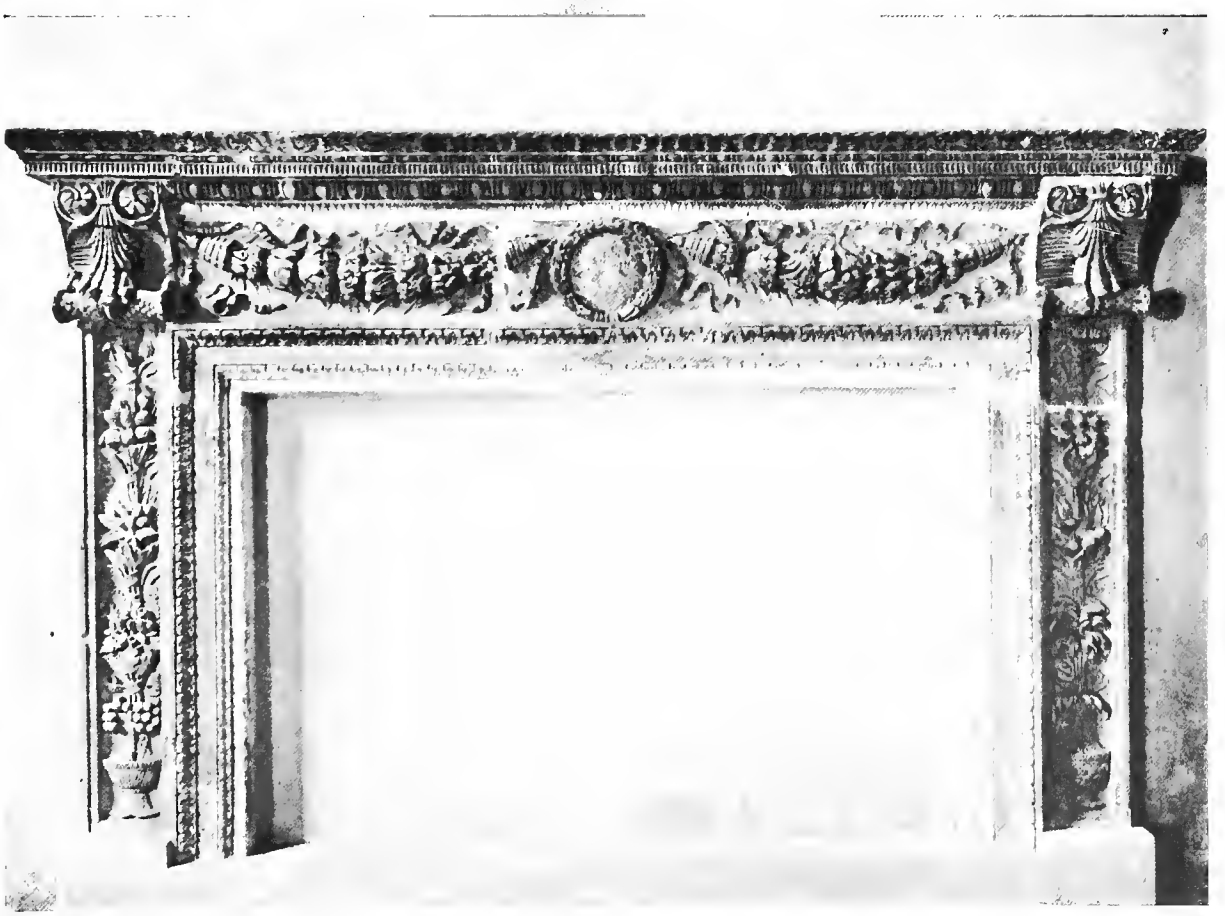
AREZZO

URBINO

STONE FIREPLACES OF THE XVI CENTURY



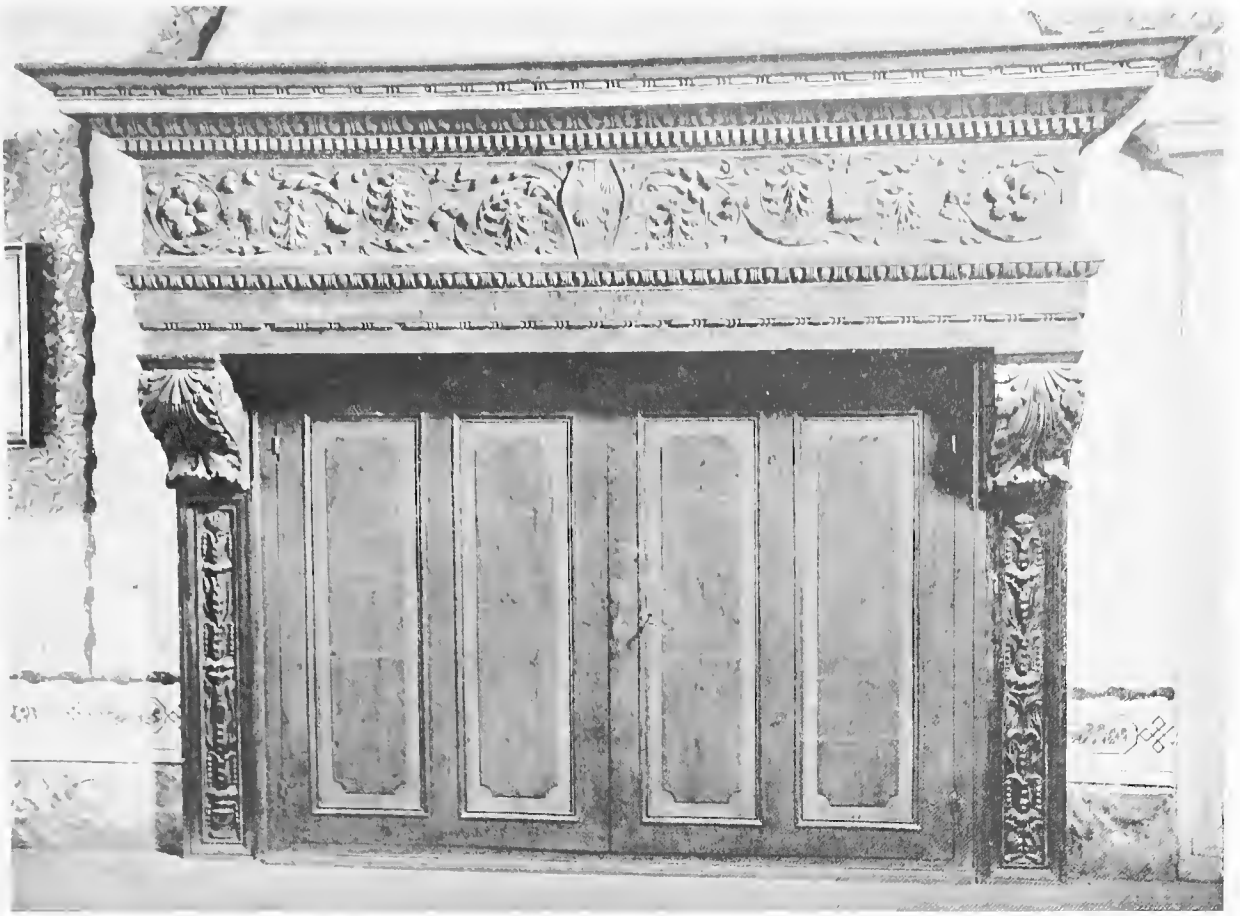
FAENZA—PUBLIC PINACOTHEQUE—STONE FIREPLACE BY DONATELLI



MANTOVA—ACADEMY VIRGILIANA—STONE FIREPLACE, XVI CENTURY

CITTA DI CASTELLO—PALAZZO VITELLI, FIREPLACE, XVI CENTURY

AREZZO—PALAZZO FOSSOMBRONI, FIREPLACE BY SIMONE MOSCHINI

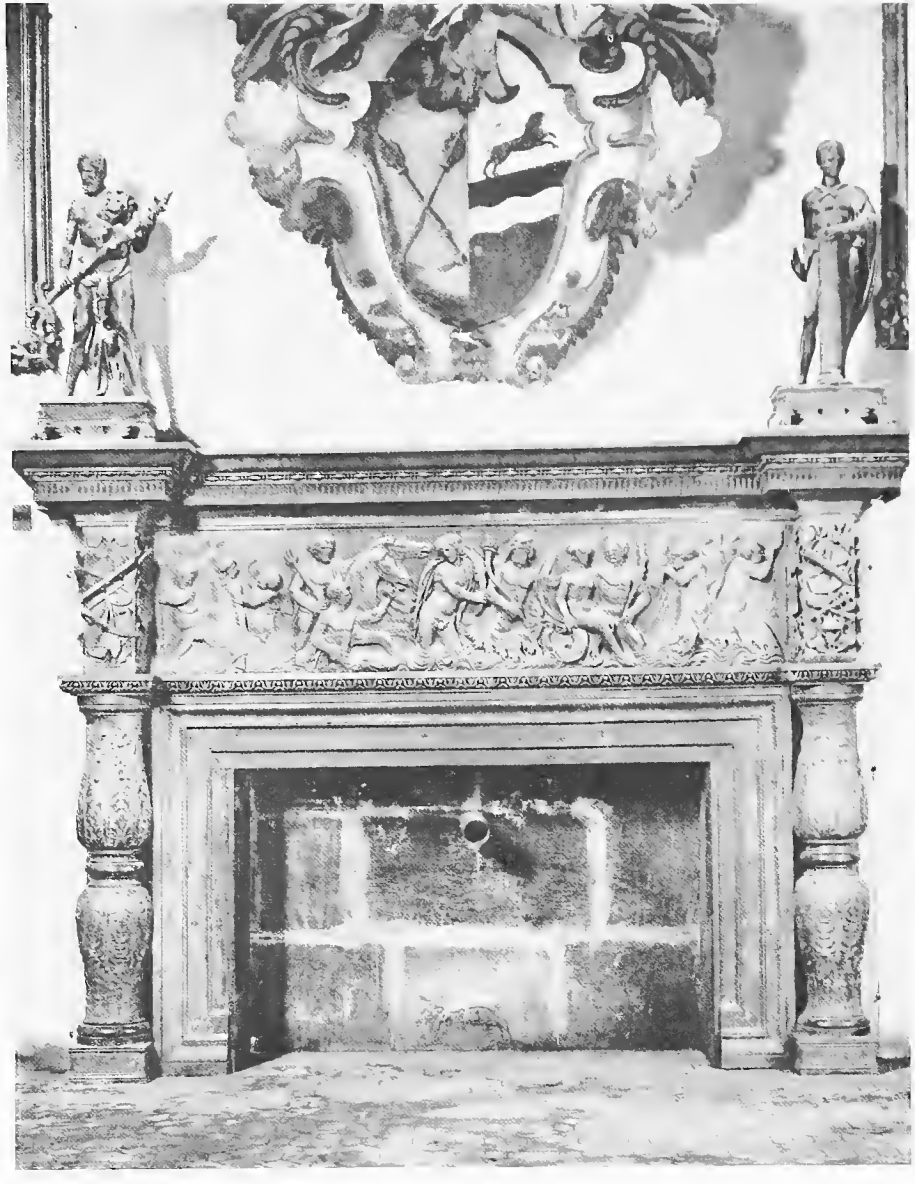


AREZZO—CASA CHIANINI—FIREPLACE, XVI CENTURY

FOLIGNO—PALAZZO COMUNALE—FIREPLACE, XVI CENTURY

CITERNA—CASA PROSPERI—STONE FIREPLACE, XVI CENTURY

TRENTO—PALAZZO GEREMIA—STONE FIREPLACE AND STOVE, XVI CENTURY

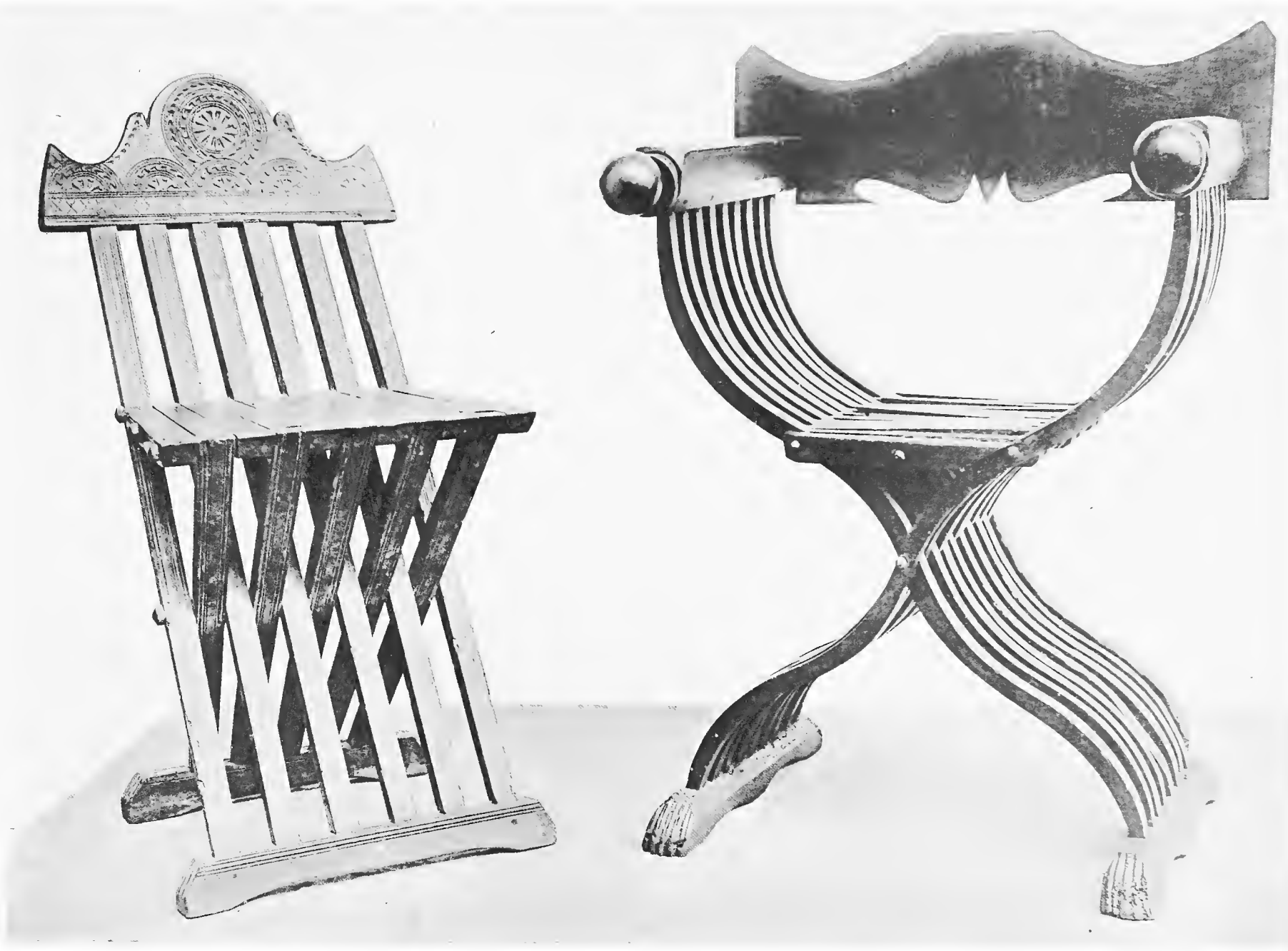


FLORENCE—GONDI PALACE—FIREPLACE
BY GIULIANO DA SAN GALLO

FLORENCE—NATIONAL MUSEUM—STONE FIREPLACE
BY BENEDETTO DO ROVEZANNO

FLORENCE—VILLA POGGIO A CAJANO—FIREPLACE

MASER—VILLA GIACOMELLI—FIREPLACE

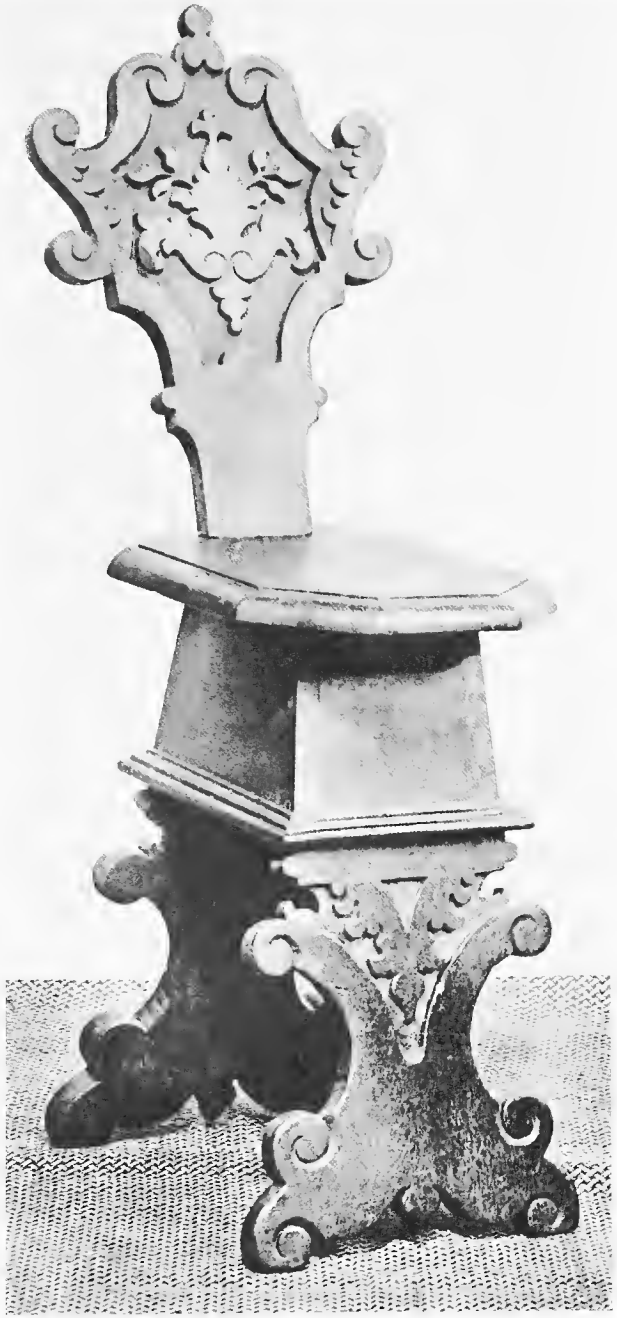


FOLDING CHAIRS, XIV CENTURY

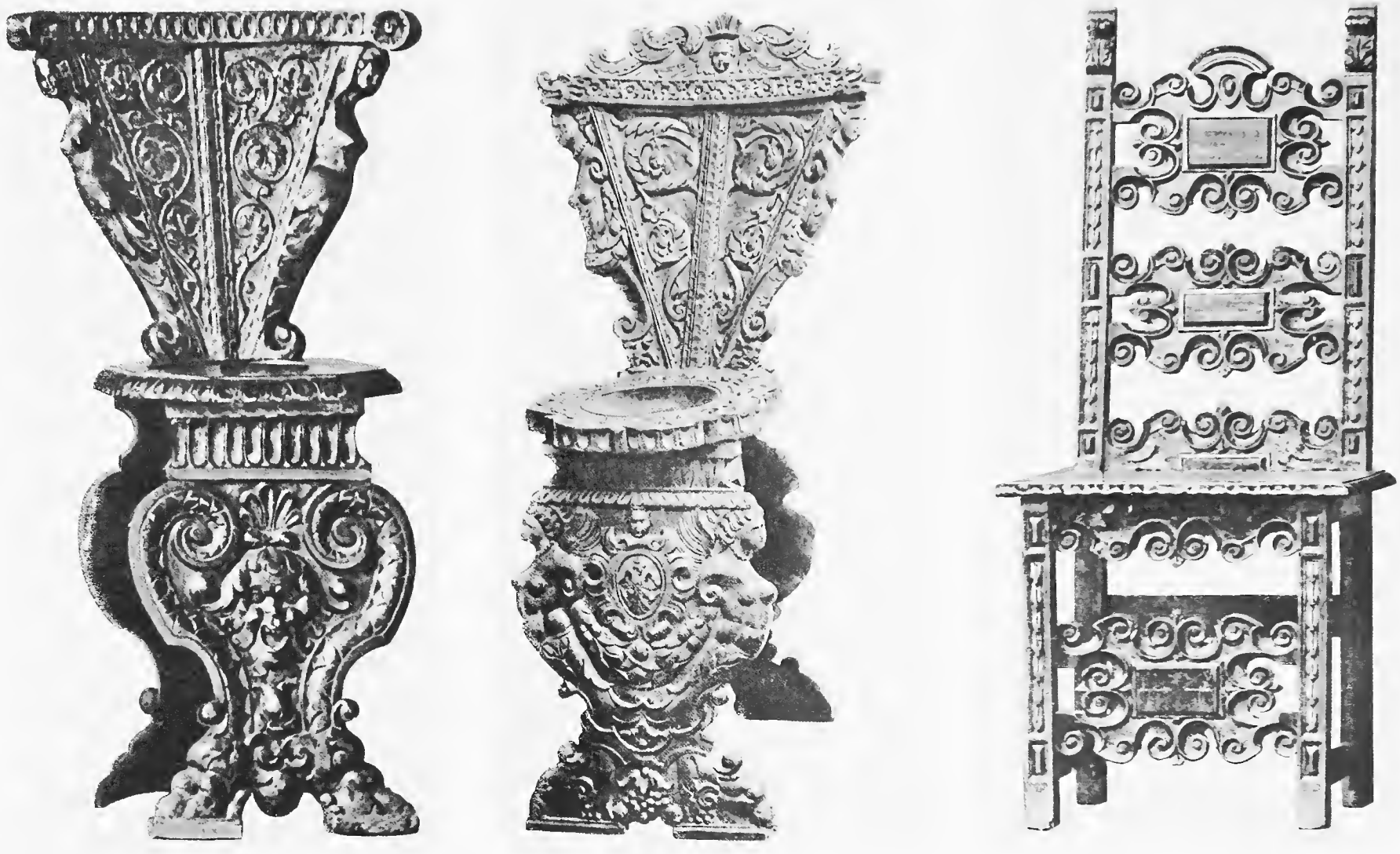
LECTERN, XVI CENTURY

STOOL, XV CENTURY

STOOLS, XVI CENTURY



STOOLS, XVI CENTURY

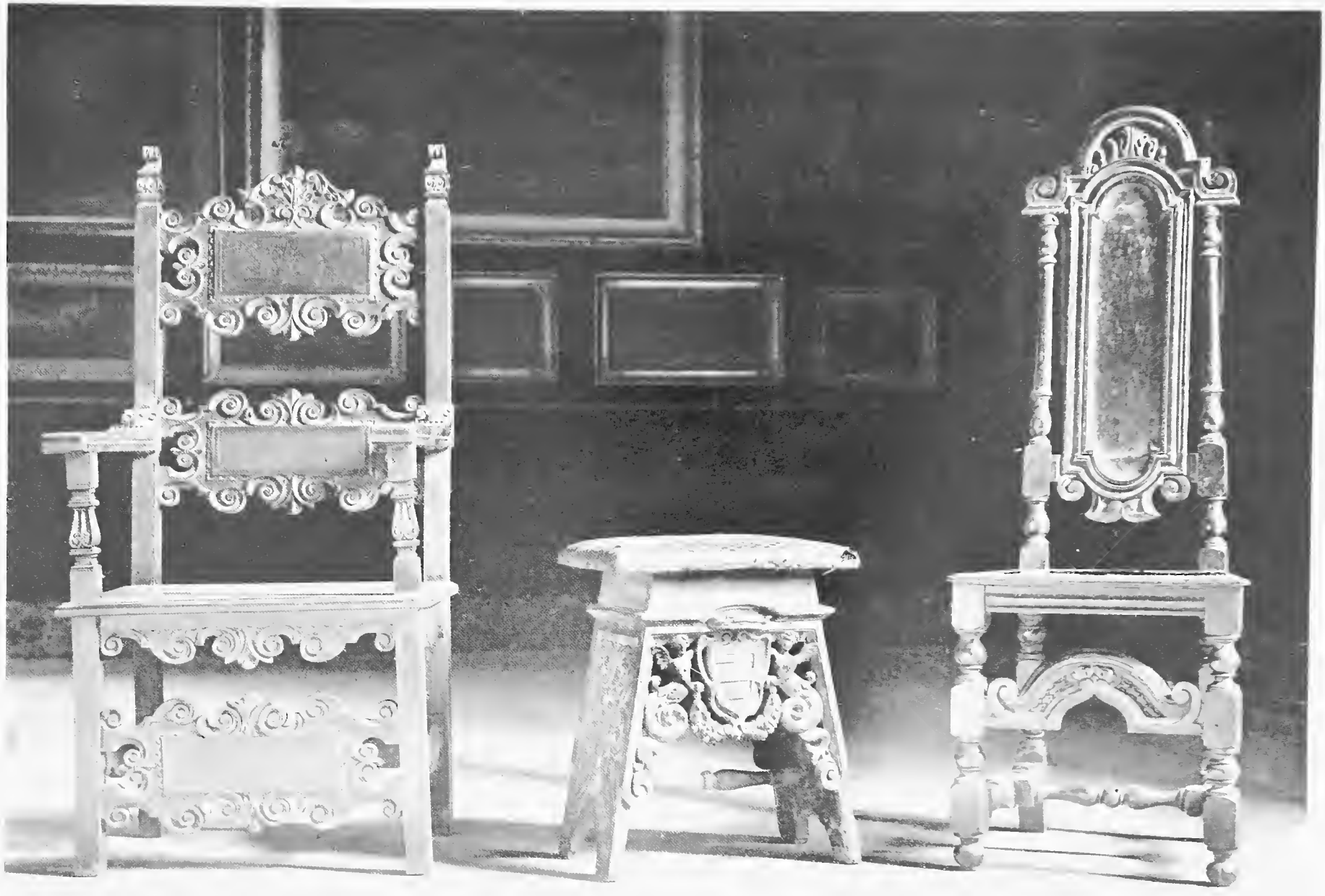


FLORENCE— 3 CHAIRS IN THE NATIONAL MUSEUM, XVI CENTURY

VENICE—DOGE'S CHAIR IN THE BASILICA OF ST. MARK'S

CHOIR-STALL, XVI CENTURY

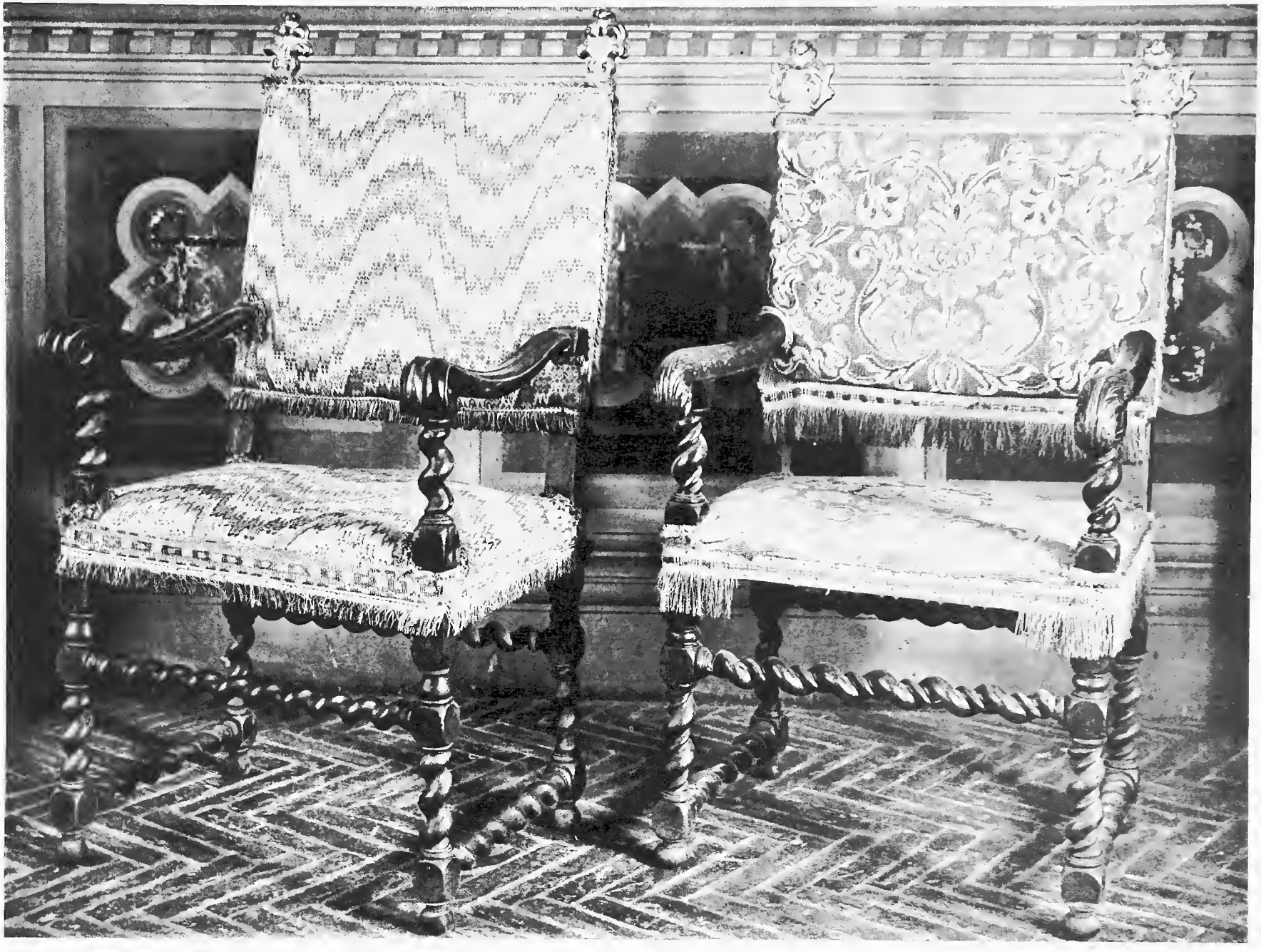
FLORENCE—VILLA DI POGGIO A CAJANO—CHAIRS AND WRITING DESK, XVI CENTURY



MILAN—CIVIC MUSEUM—CHAIRS AND STOOL, XVI AND XVII CENTURY

LUCCA—PELLEGRINI PALACE—CHAIRS, XVII CENTURY

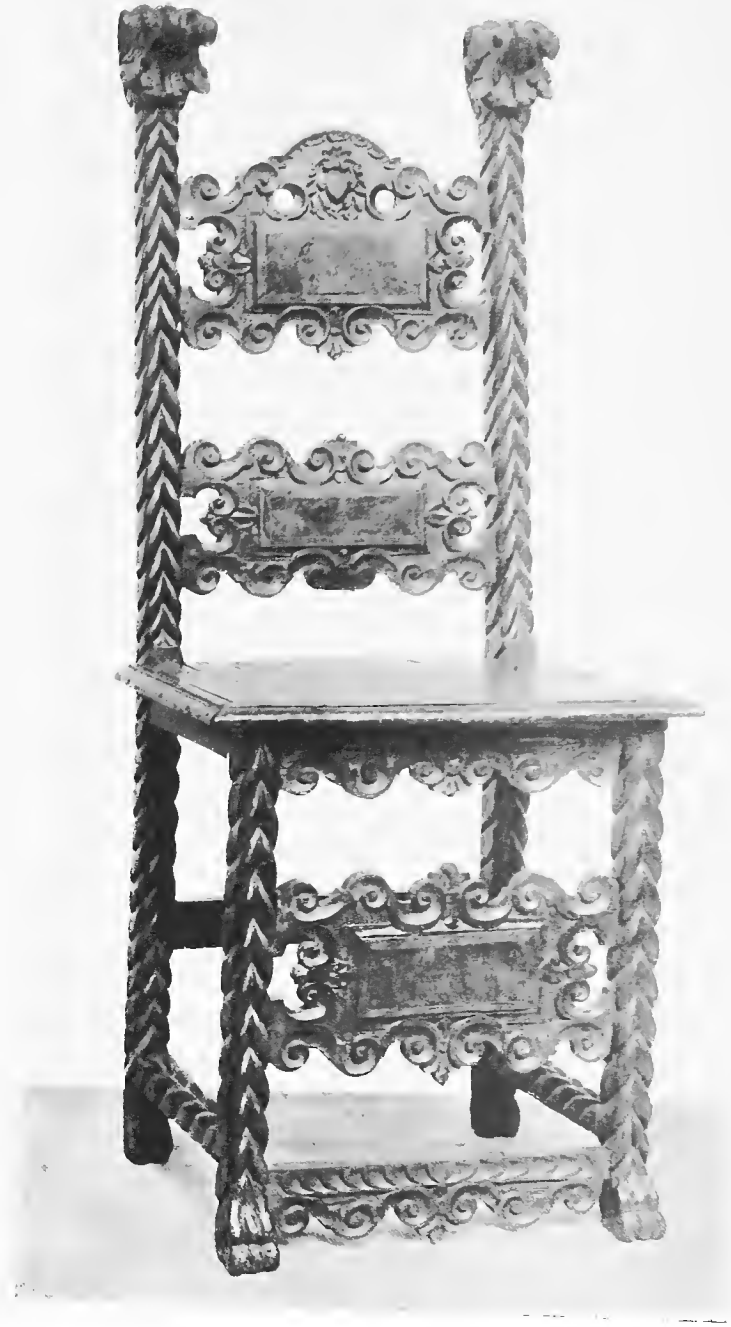
CHAIRS, XVII CENTURY



FLORENCE—NATIONAL MUSEUM—CHAIRS, XVII CENTURY

LUCCA—PELLEGRINI PALACE—CHAIRS AND STAND, XVII CENTURY

CHAIRS OF THE XVI CENTURY IN THE METROPOLITAN MUSEUM, NEW YORK

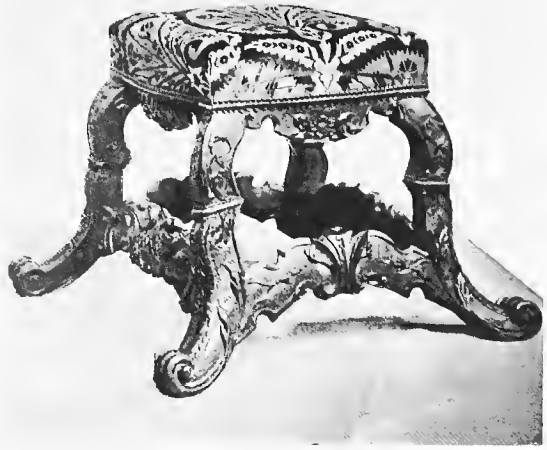


CHAIRS, XVI CENTURY

ARM CHAIR, XVI CENTURY

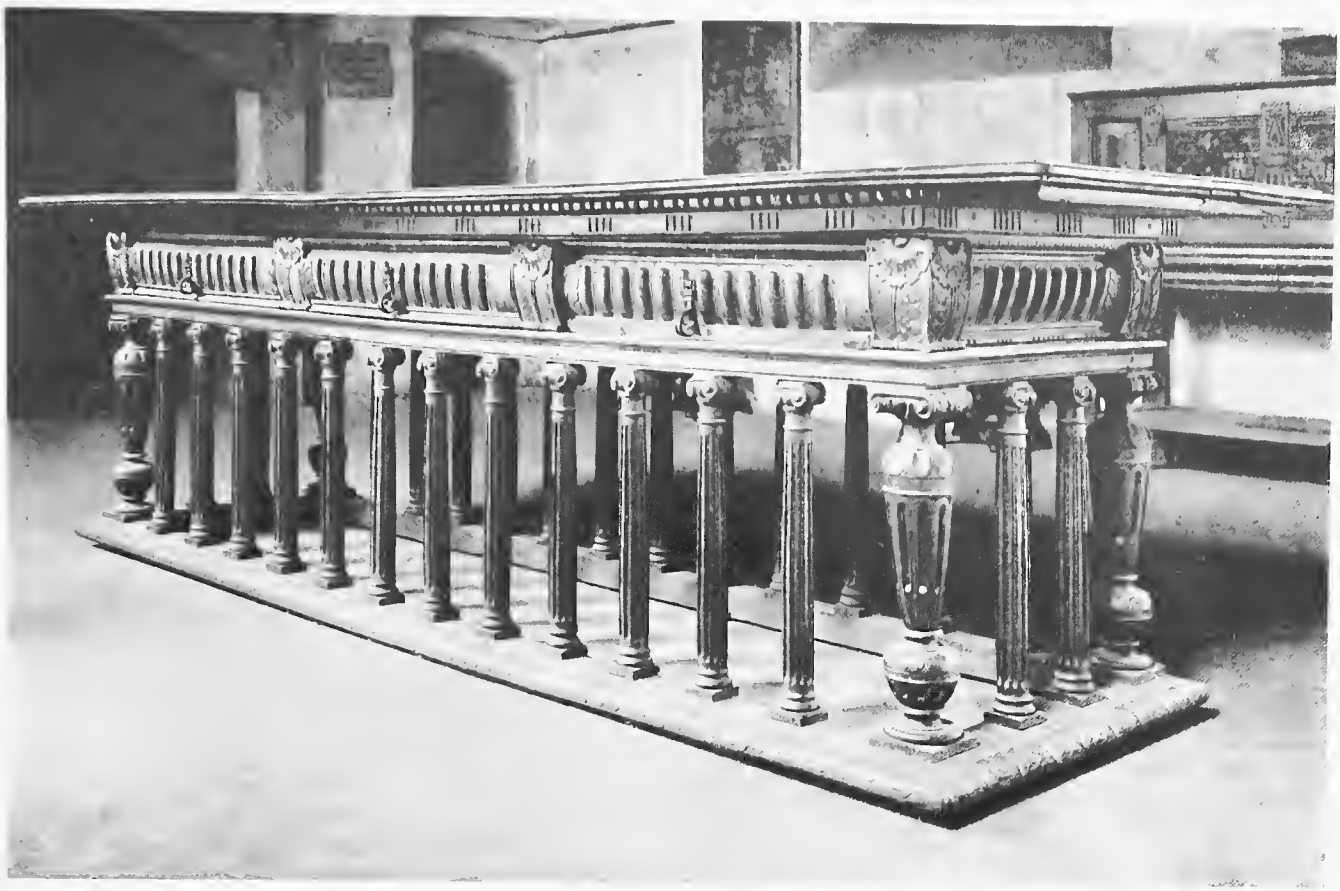
ARM CHAIR, XVII CENTURY

CHAIRS, EARLY XVIII CENTURY



STOOL AND ARM CHAIR, EARLY XVIII CENTURY

CHAIR, EARLY XVIII CENTURY

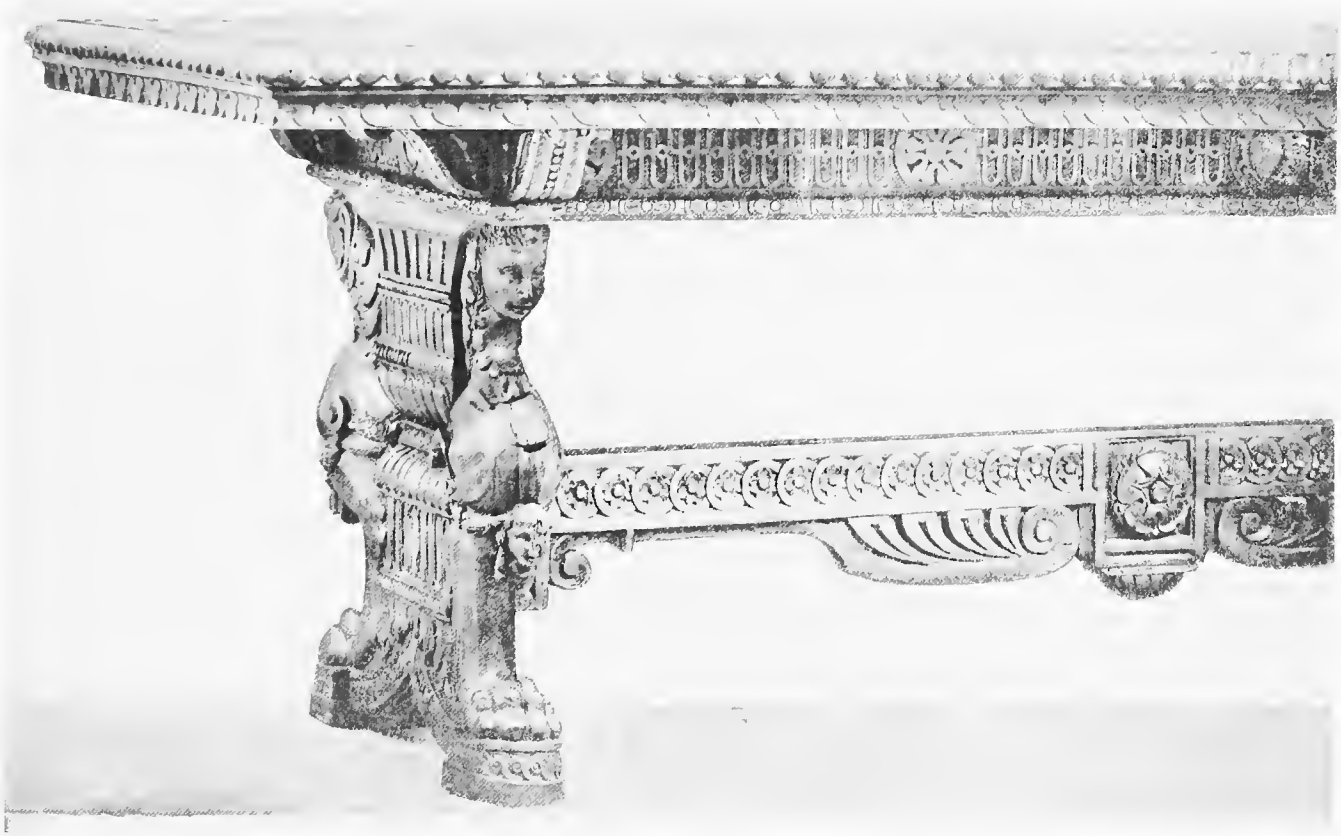


PIEDMONT—CIVIC MUSEUM—TABLES OF THE XVI AND XVII CENTURY

TURIN—TABLES IN THE CIVIC MUSEUM—XVI CENTURY

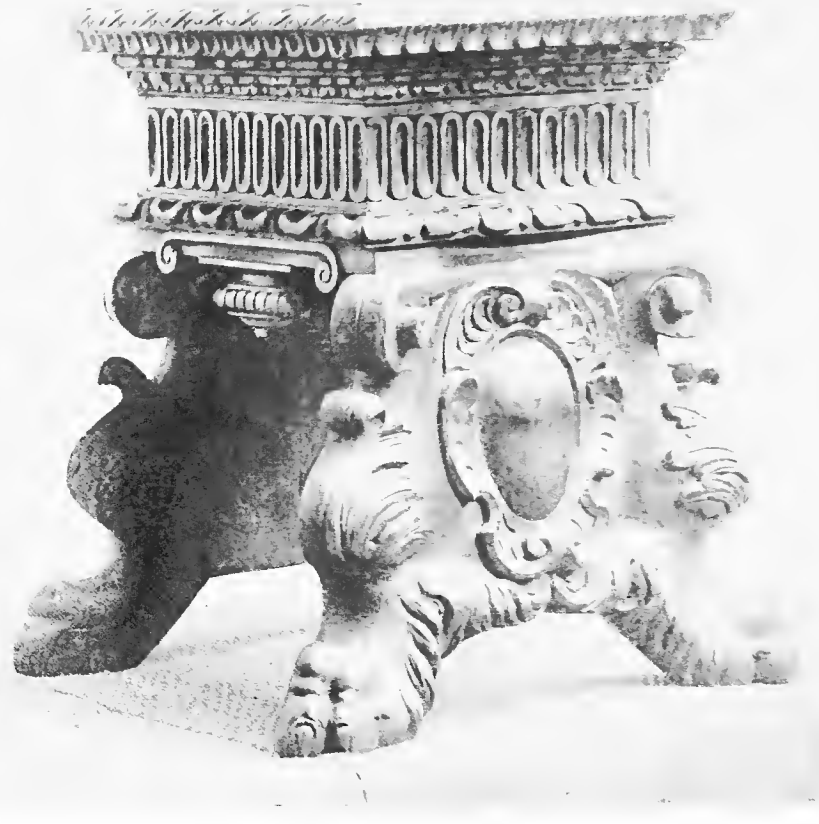
TABLE OF THE XVI CENTURY IN THE METROPOLITAN MUSEUM NEW YORK

FLORENTINE TABLE OF THE XVI CENTURY



FLORENTINE TABLES, XVI CENTURY

WRITING DESK, XVI CENTURY



STOOL, XVI CENTURY

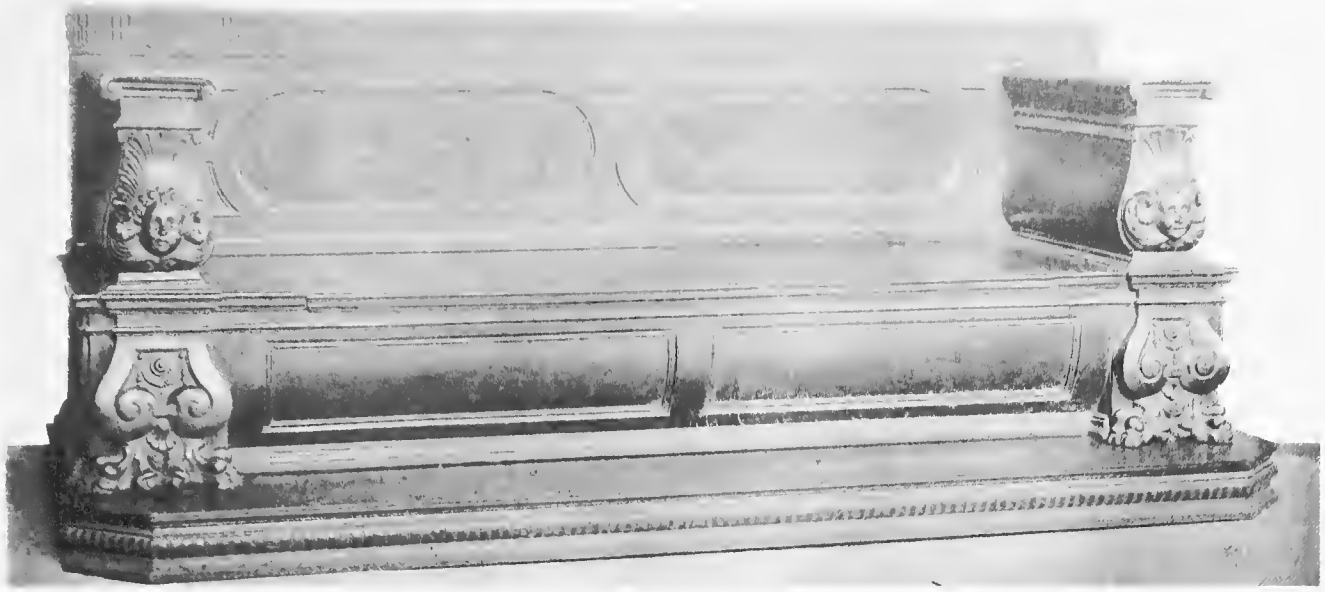
FLORENCE—MUSEUM DI SAN MARCO, WARDROBE, XVI CENTURY

FLORENCE—NATIONAL MUSEUM, SIDEBOARD, XVI CENTURY

MILAN—TWO SIDEBOARDS IN THE MORA COLLECTION, XVI CENTURY

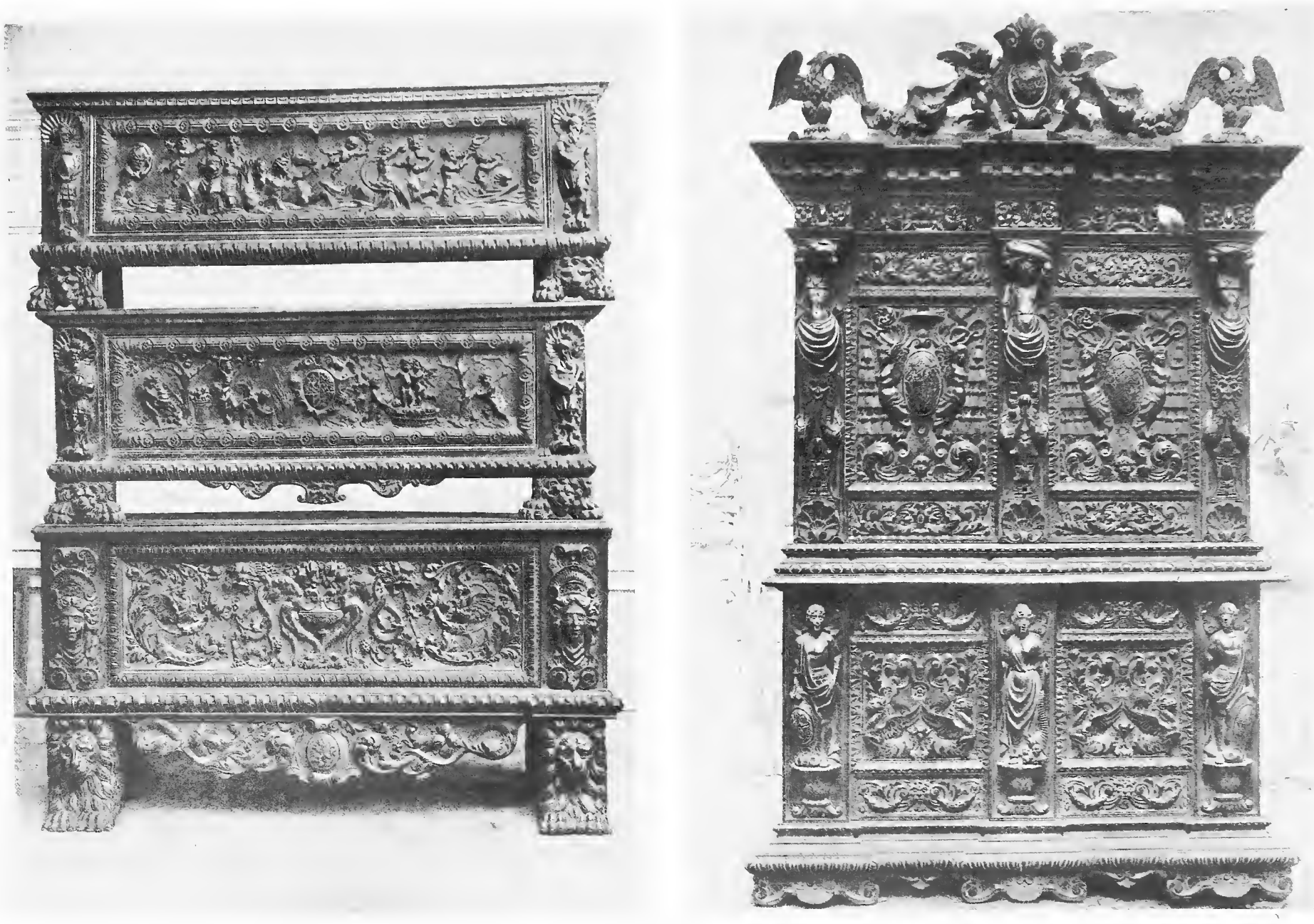
PARMA—ARCHÆOLOGICAL MUSEUM—WARDROBES, XVII CENTURY

SIDEBOARDS AND WRITING DESK, XVI CENTURY

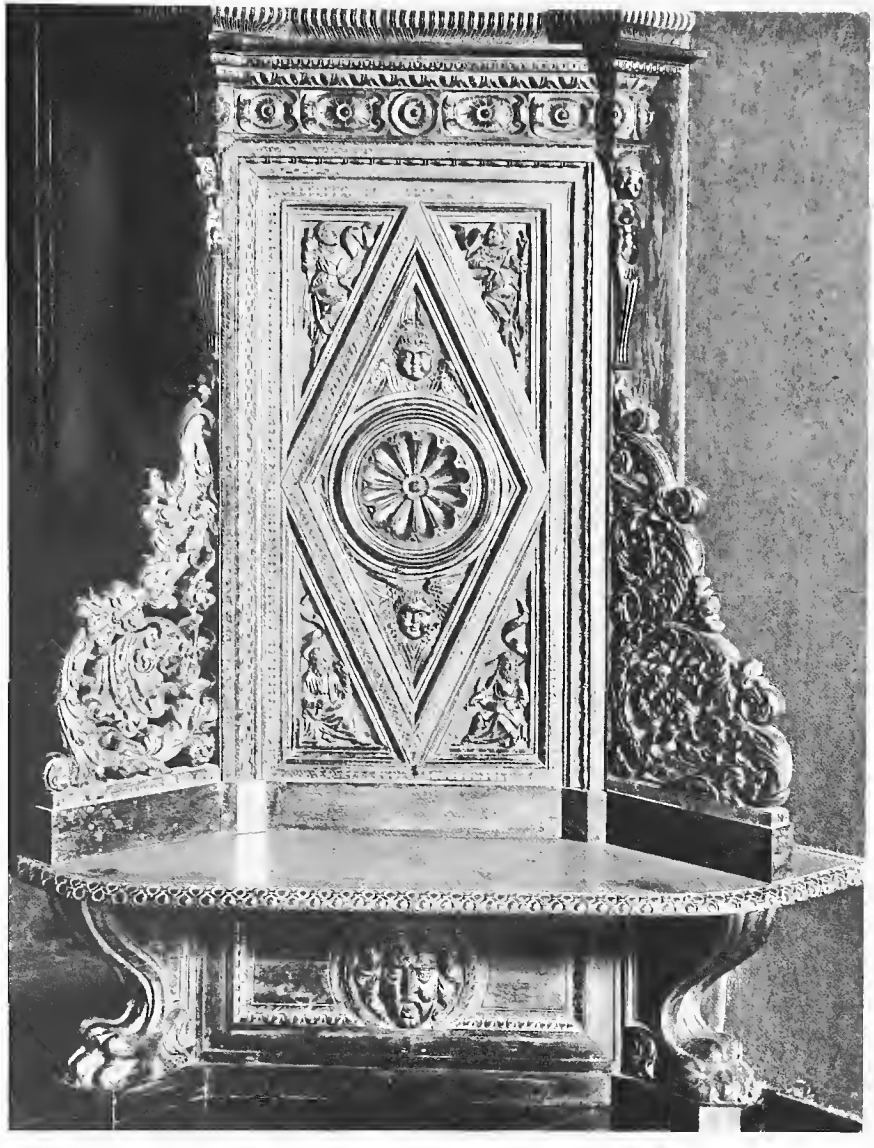


FLORENTINE BENCH, XVI CENTURY

CLOTHES HANGERS, XVI CENTURY



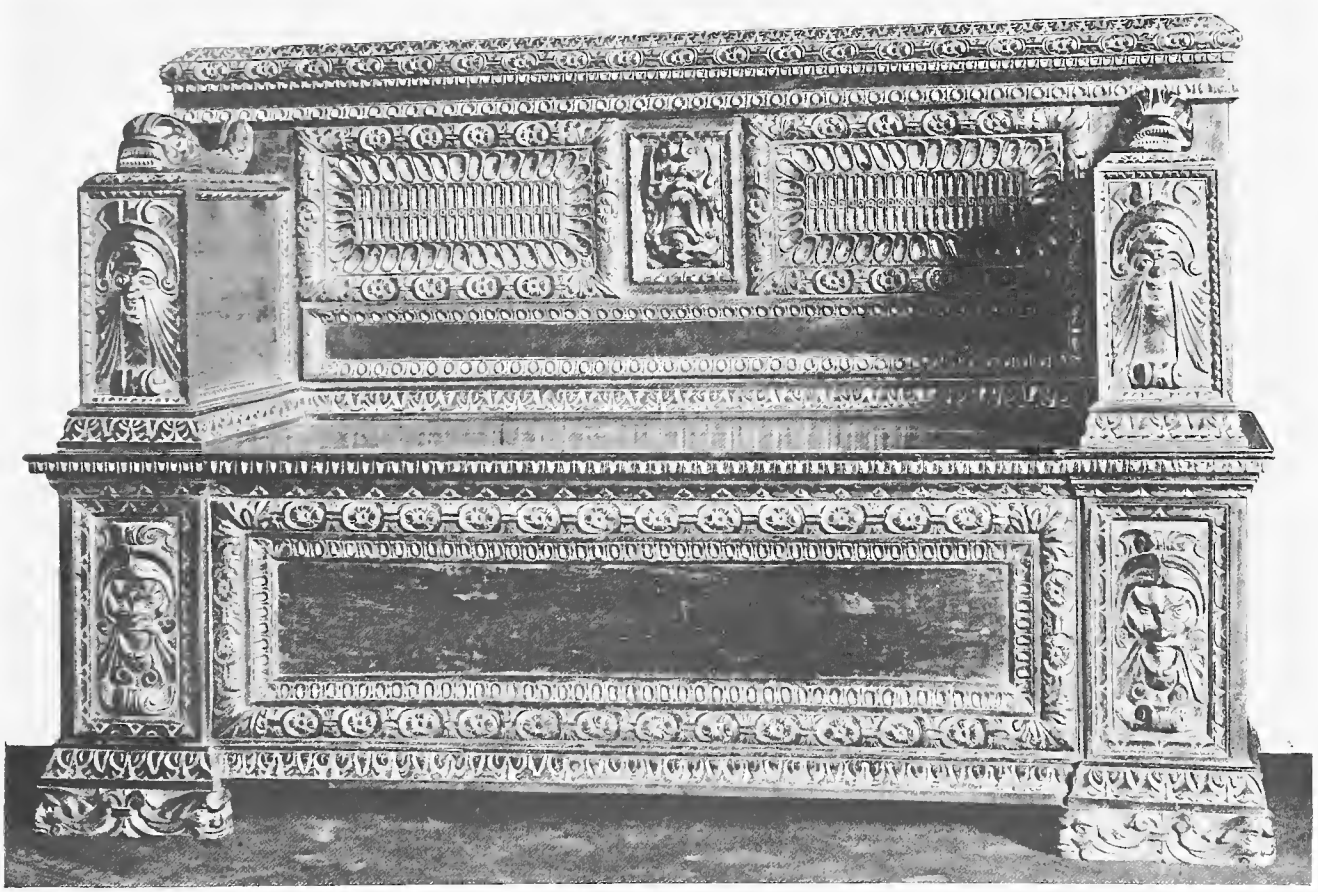
TRENT—CHESTS AND WARDROBE, XVI CENTURY



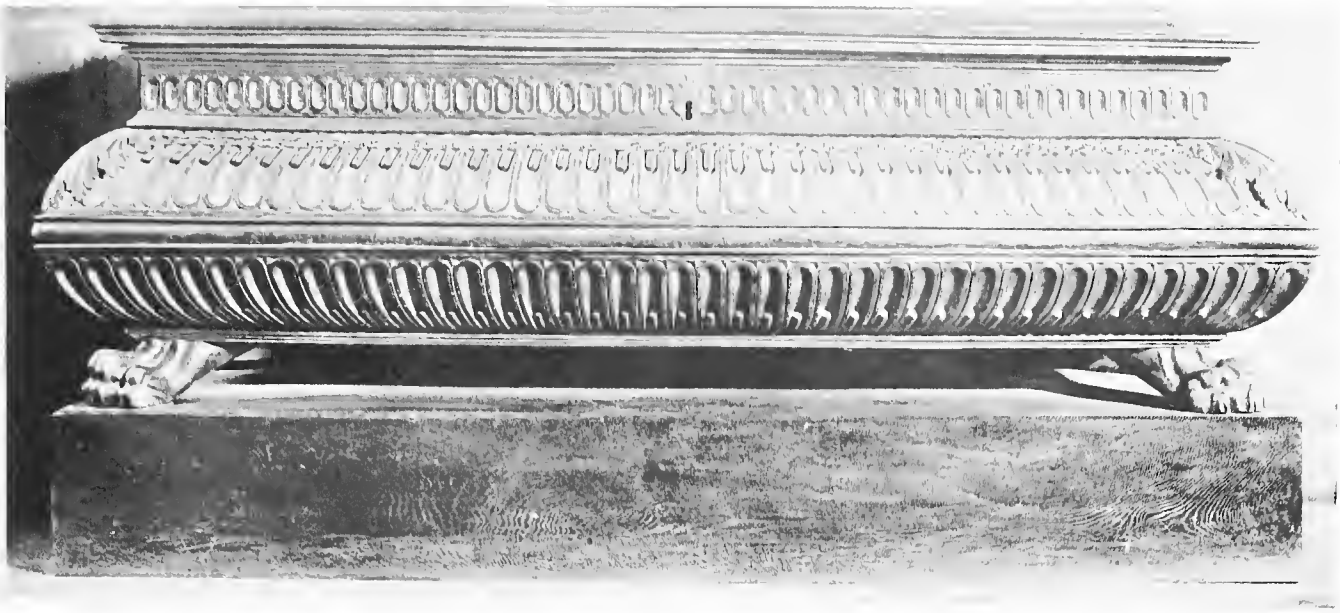
PARMA—MUSEUM OF ANTIQUITIES, CHAIR, XVI CENTURY

FLORENCE—BENCH, XVI CENTURY

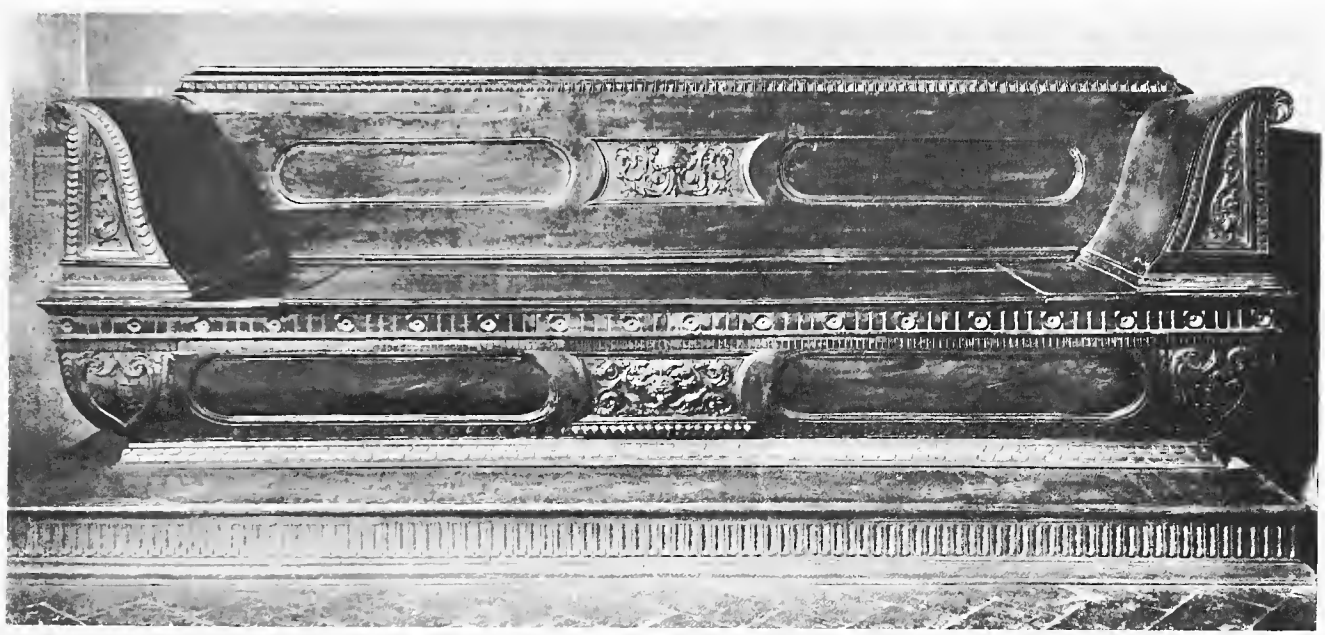
FLORENTINE CHEST, XVI CENTURY



LUCCA—PELLEGRINI PALACE—CASSAPANCA, XVI CENTURY

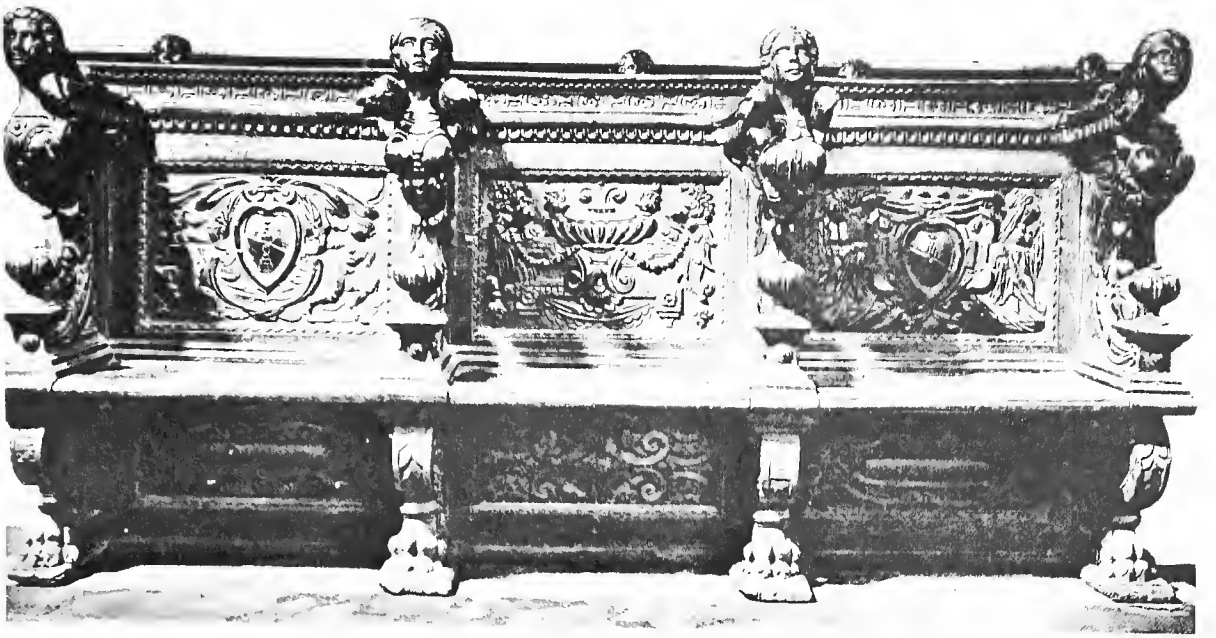


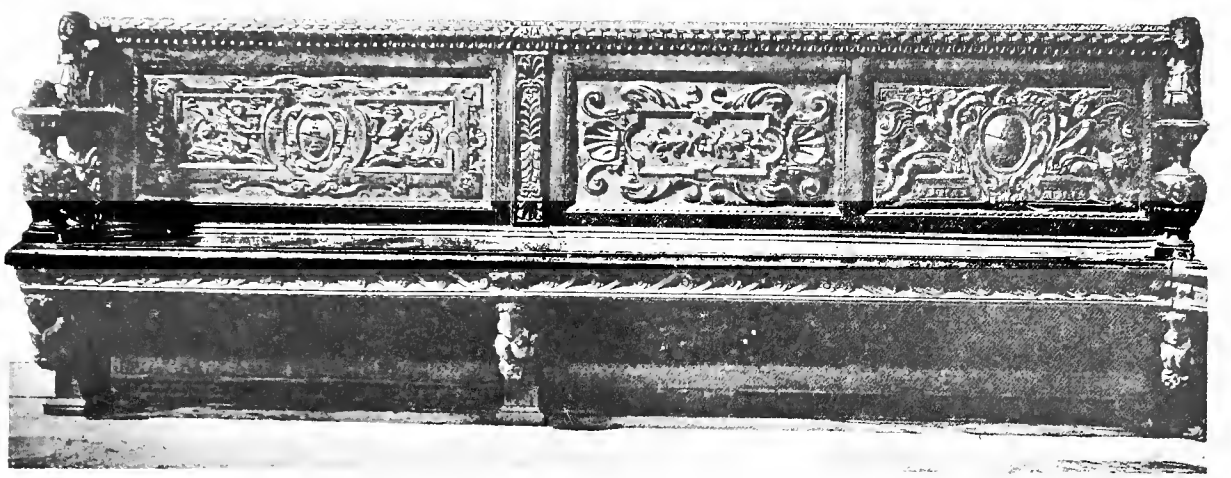
FLORENCE - NATIONAL MUSEUM—CHEST, XVI CENTURY

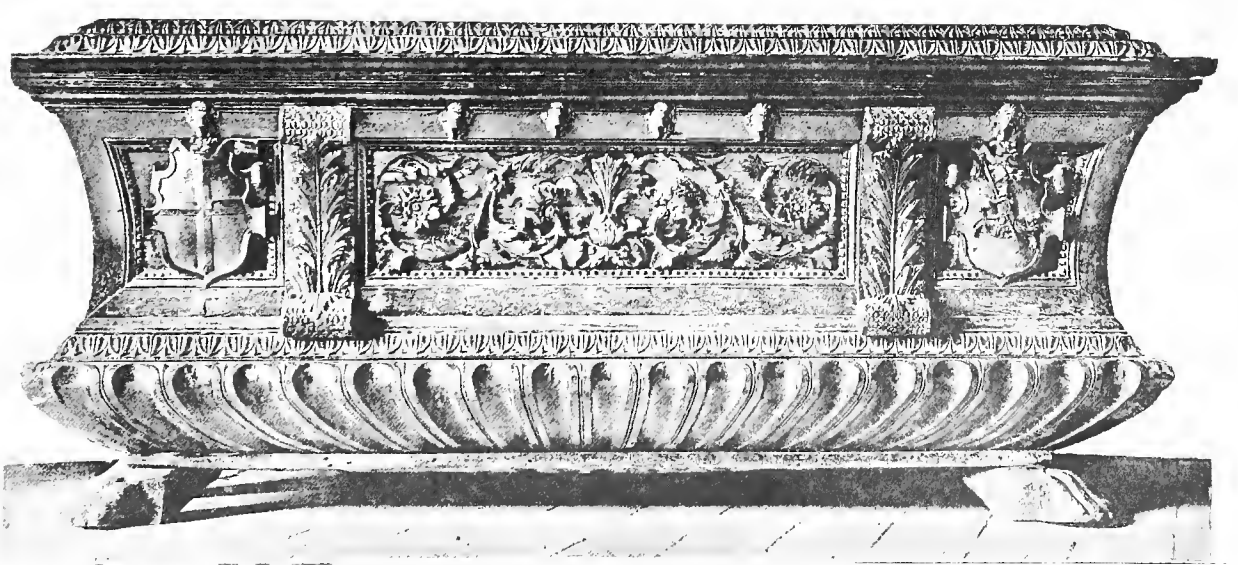


FLORENCE—NATIONAL MUSEUM—CHEST, XVI CENTURY

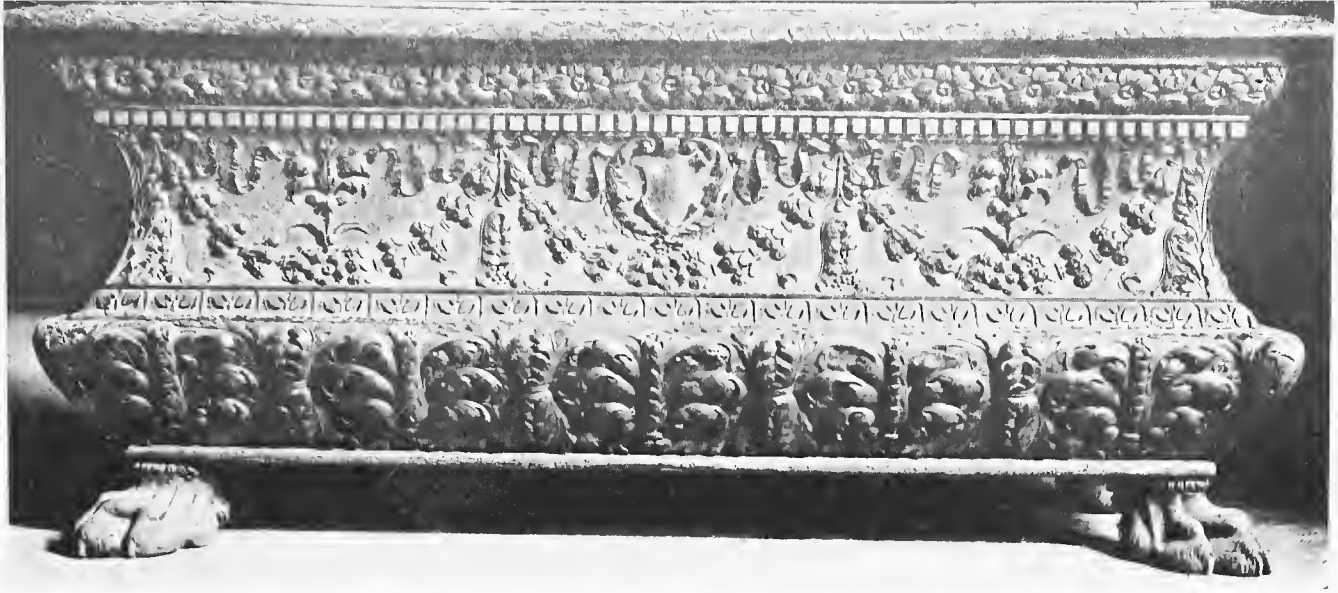
MILAN—CIVIC MUSEUM—CHEST, XVI CENTURY







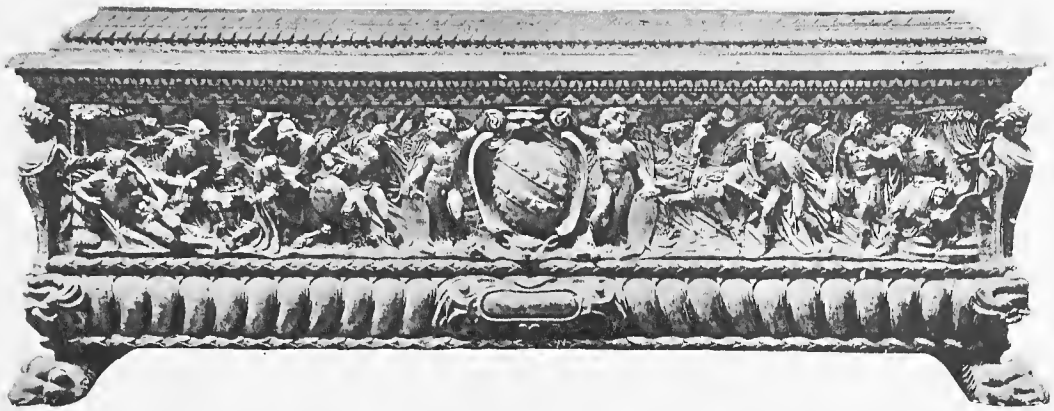
1 and 2. FLORENCE—CHURCH OF THE HOLY SPIRIT—CHOIR SEATS
3. SPOLETO—CHEST IN PUBLIC PINACOTHEQUE

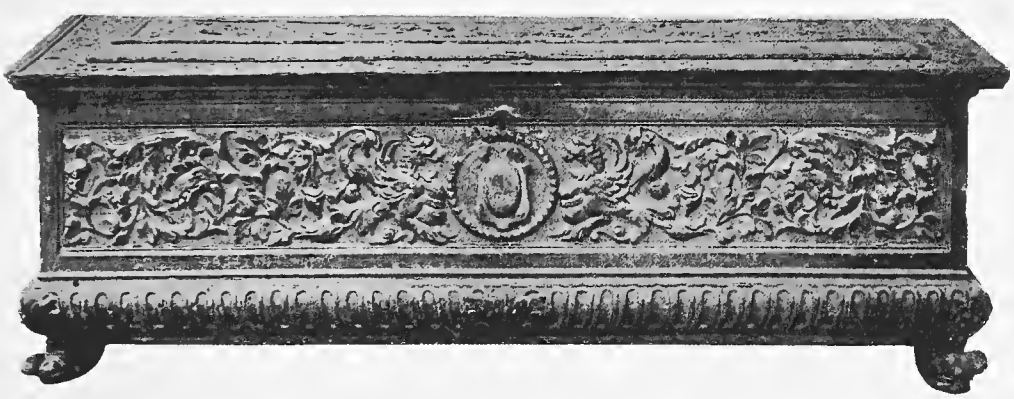


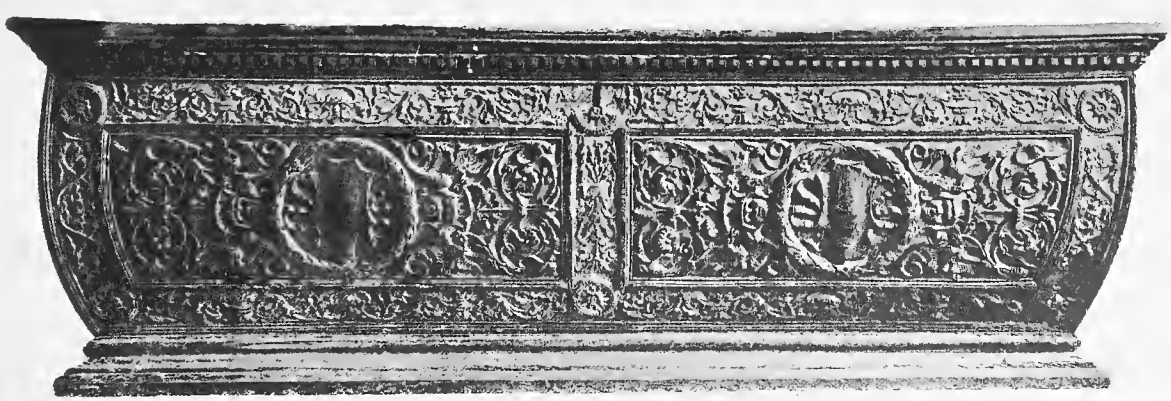
MILAN—CIVIC MUSEUM—CHEST, XVI CENTURY

PARMA—MUSEUM OF ANTIQUITIES—CHEST, XVI CENTURY

FLORENCE—NATIONAL MUSEUM—CHEST, XVI CENTURY

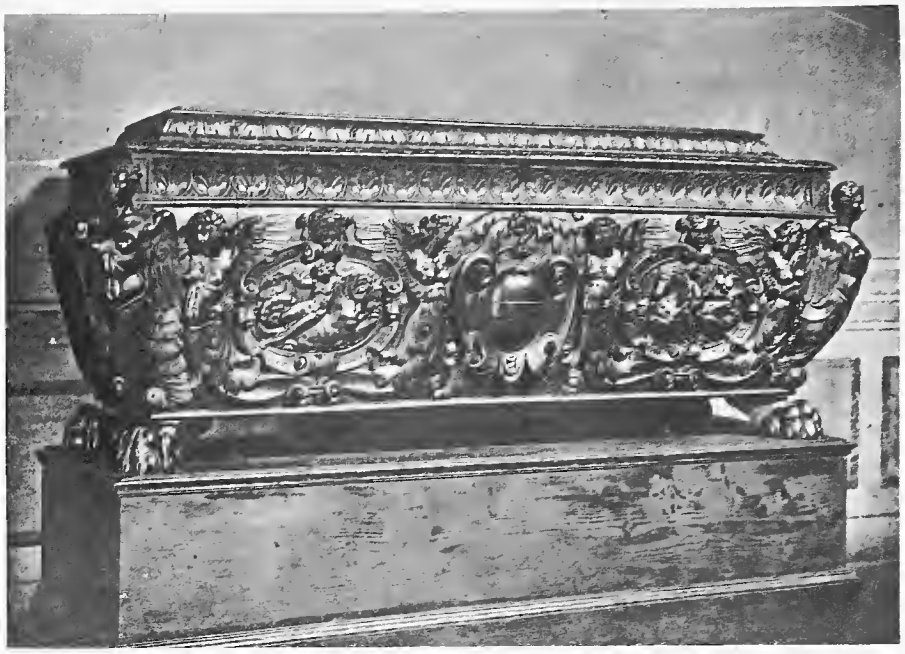






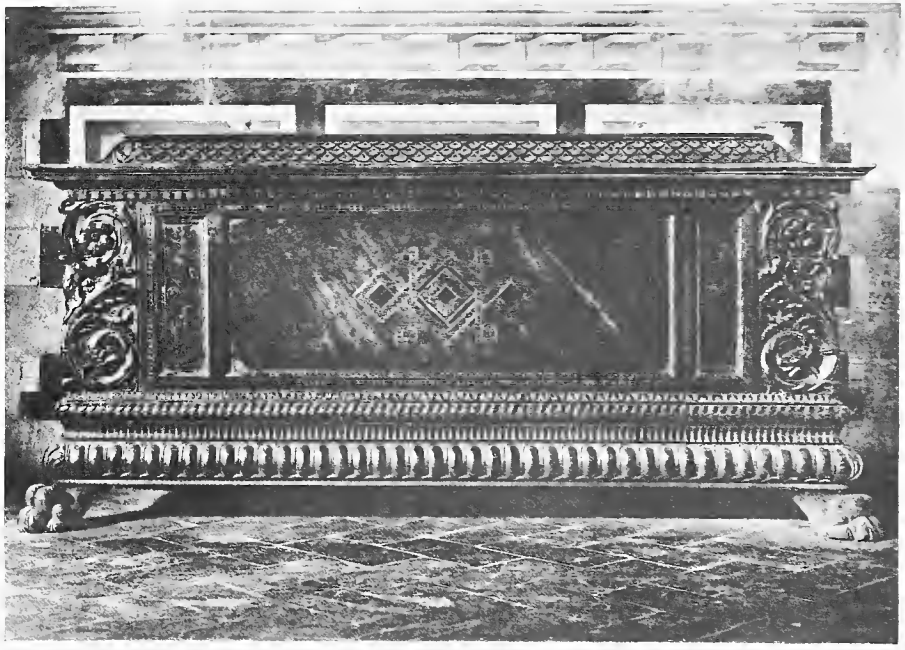
CHESTS OF THE XV AND XVI CENTURY

SIENA—PALAZZO DELLA SIGNORIA—CHEST BY ANTONIO BARILI

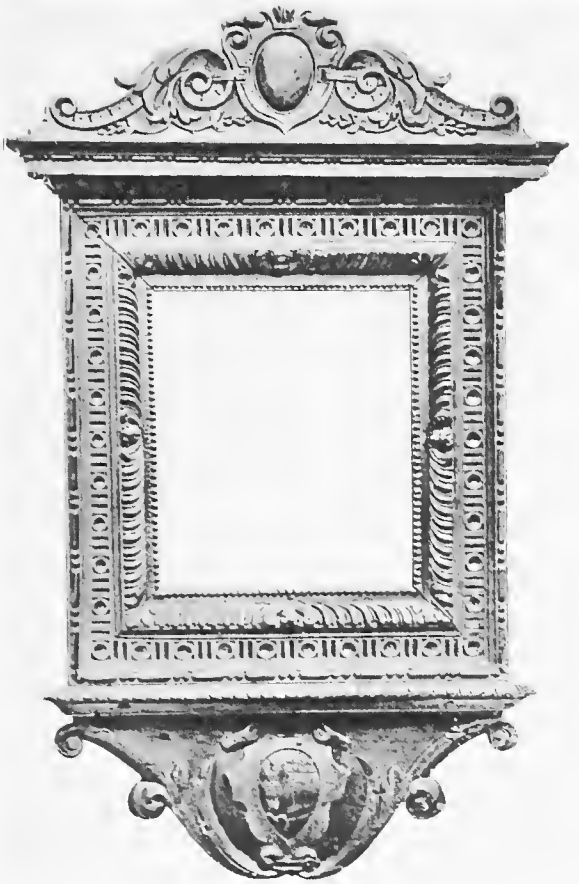


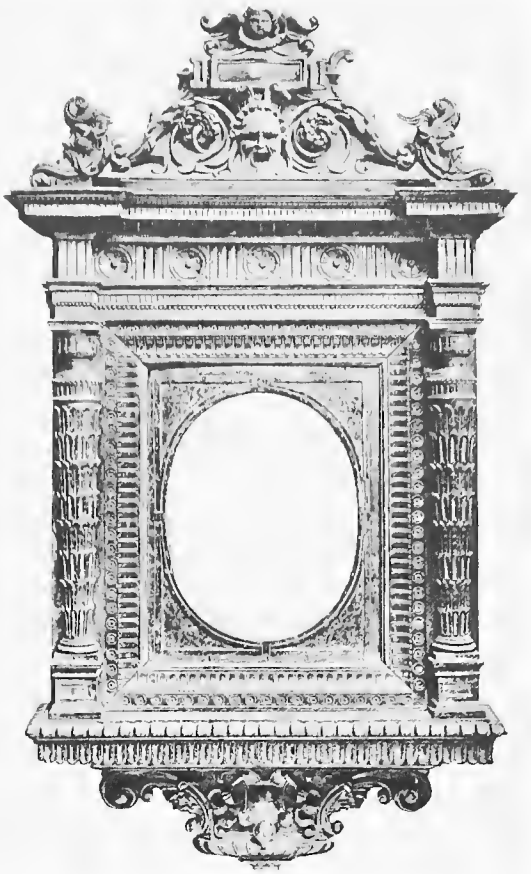
FLORENCE—NATIONAL MUSEUM—CHEST, XVI CENTURY

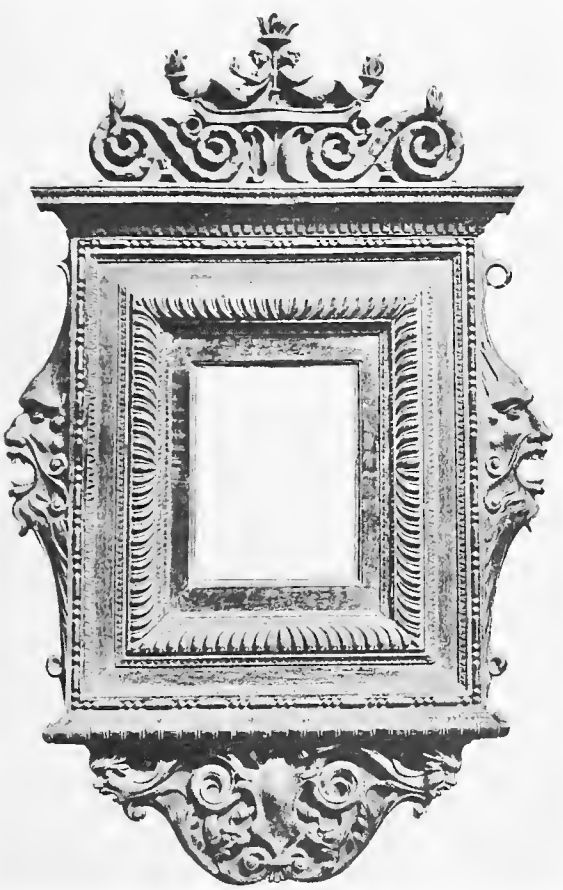
FLORENCE—NATIONAL MUSEUM—CHEST, XVI CENTURY



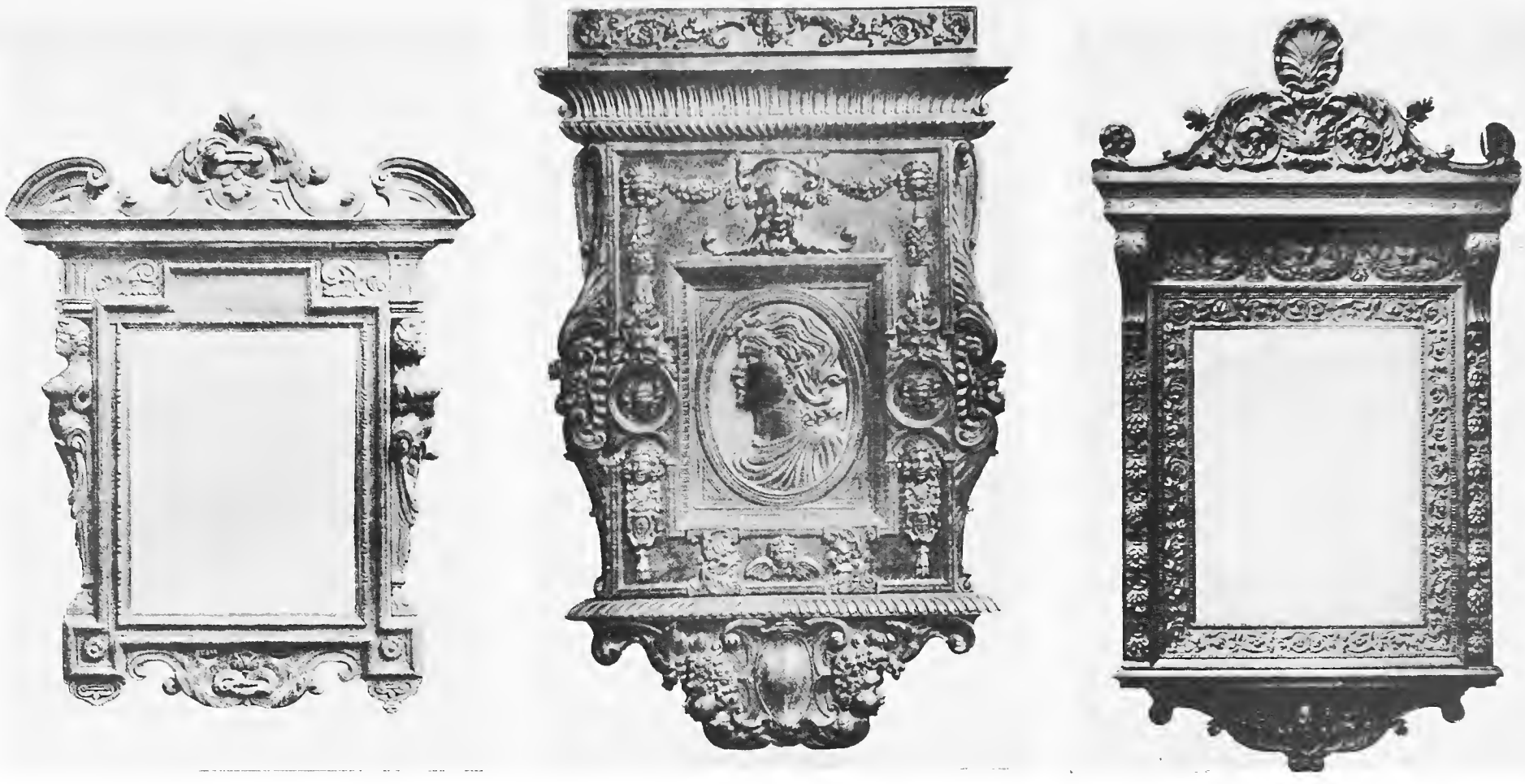
FLORENCE—NATIONAL MUSEUM—CHEST, XVI CENTURY





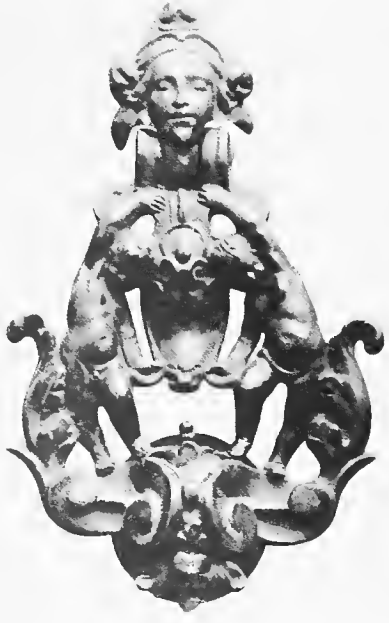


FRAMES IN THE ART INDUSTRIAL MUSEUM, BERLIN—XVI CENTURY



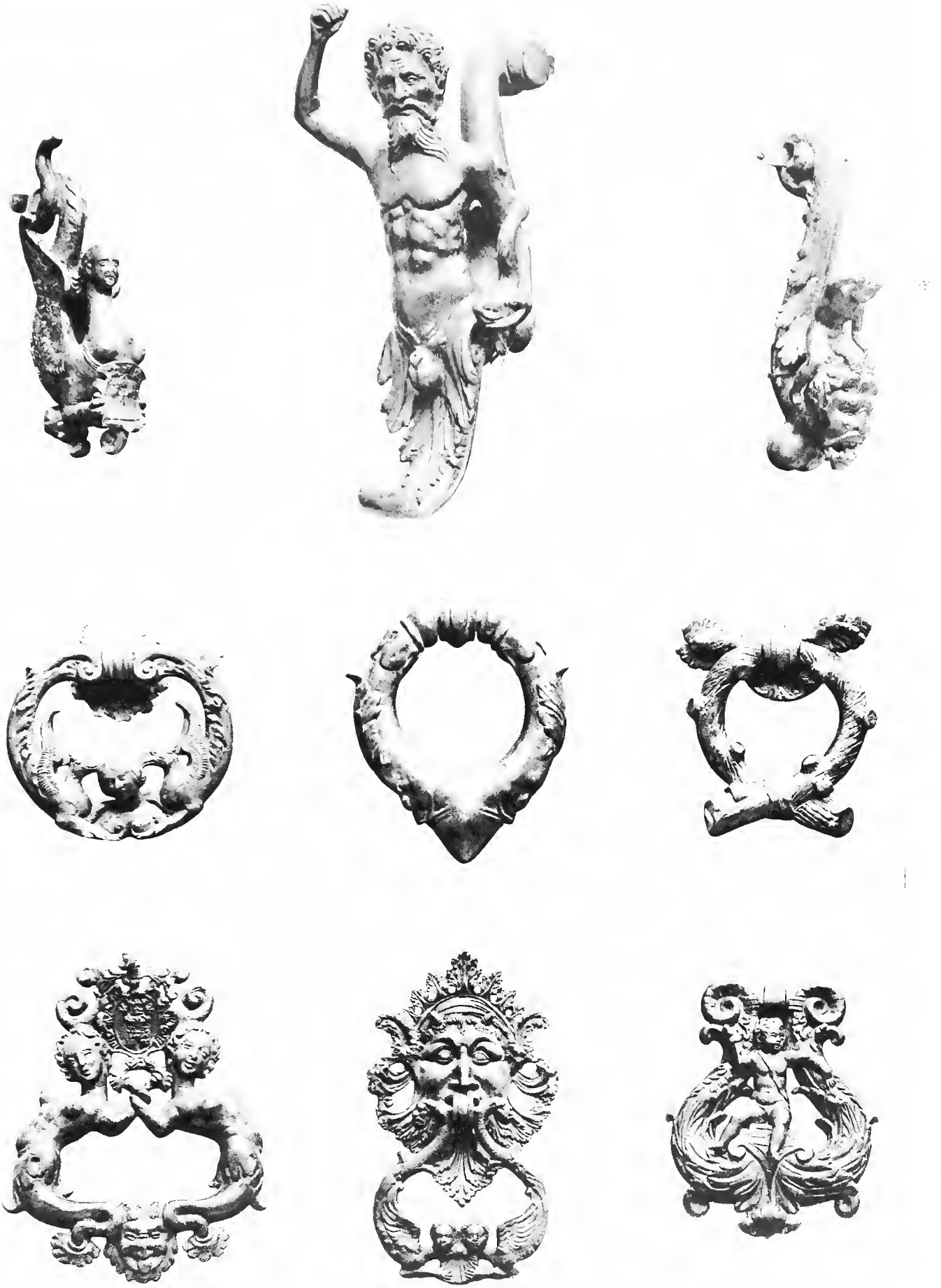
FRAMES IN THE SOUTH KENSINGTON MUSEUM LONDON—XVI CENTURY

SIENA—PLAZZO DEL MAGNIFICO—BRONZE DOOR KNOCKERS



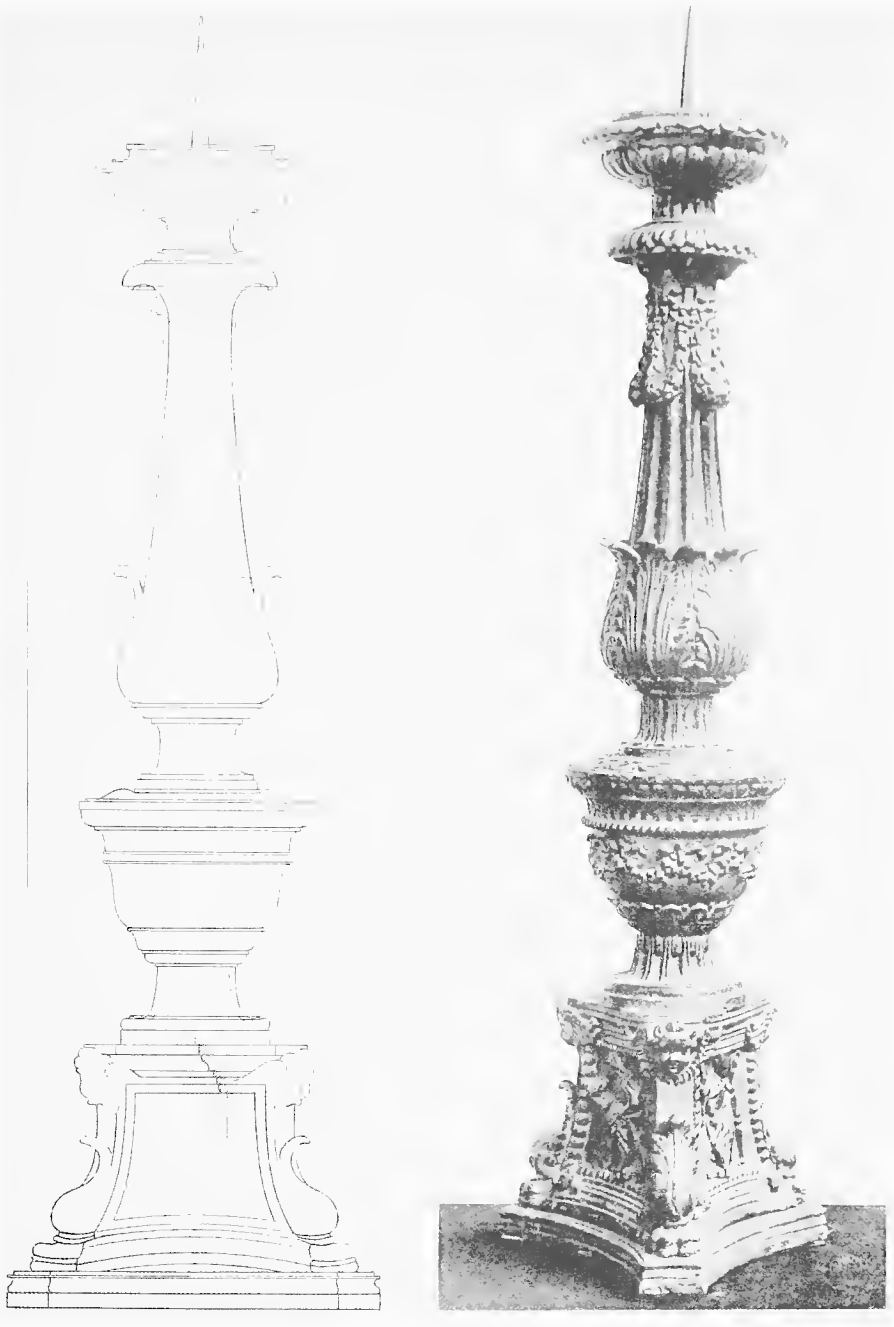
VENICE DOOR KNOCKERS, XVI CENTURY

VENICE—DOOR KNOCKERS, XVI CENTURY

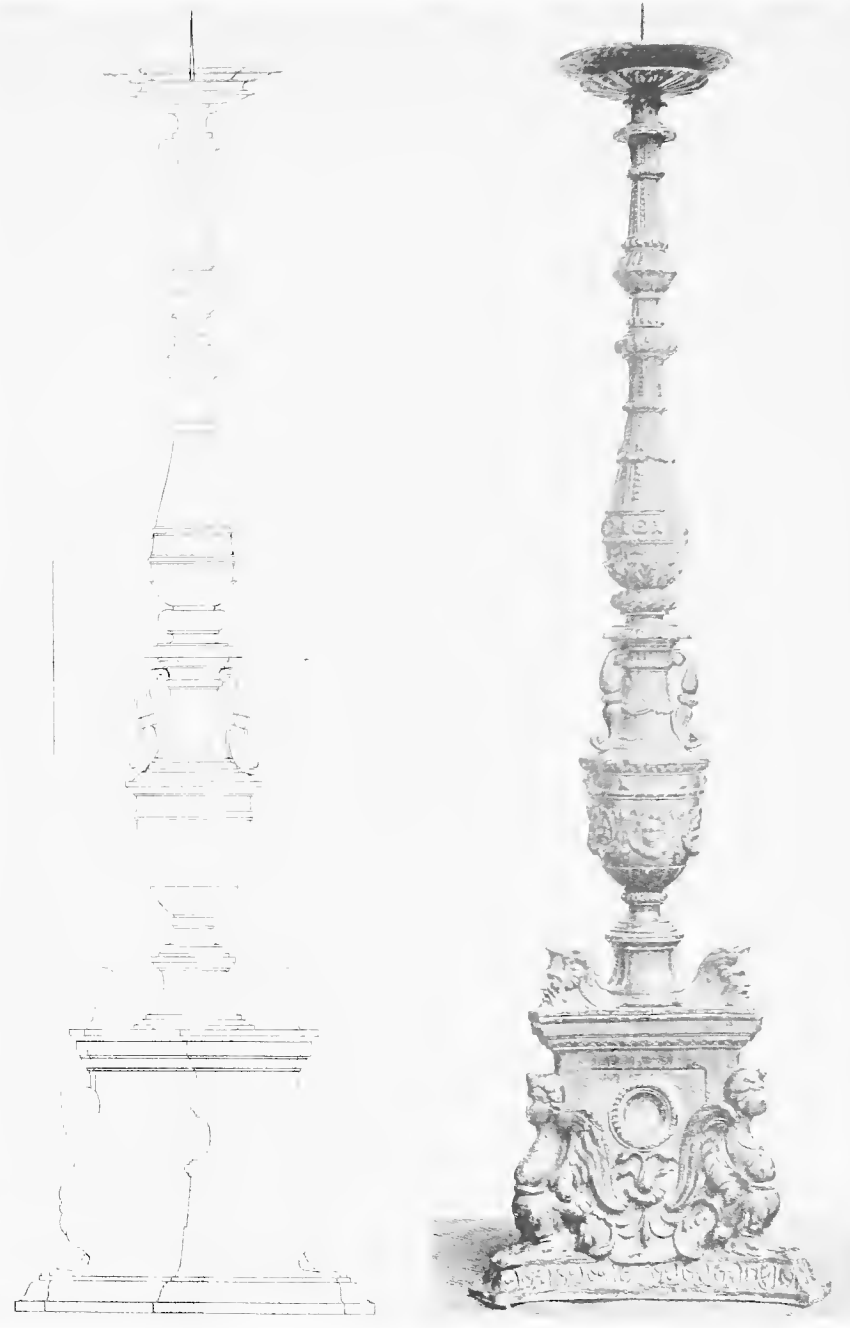


VENICE—DOOR KNOCKERS, XVI CENTURY

CANDELABRA OF THE XV AND XVI CENTURY



URBINA—CANDELABRUM, XVI CENTURY



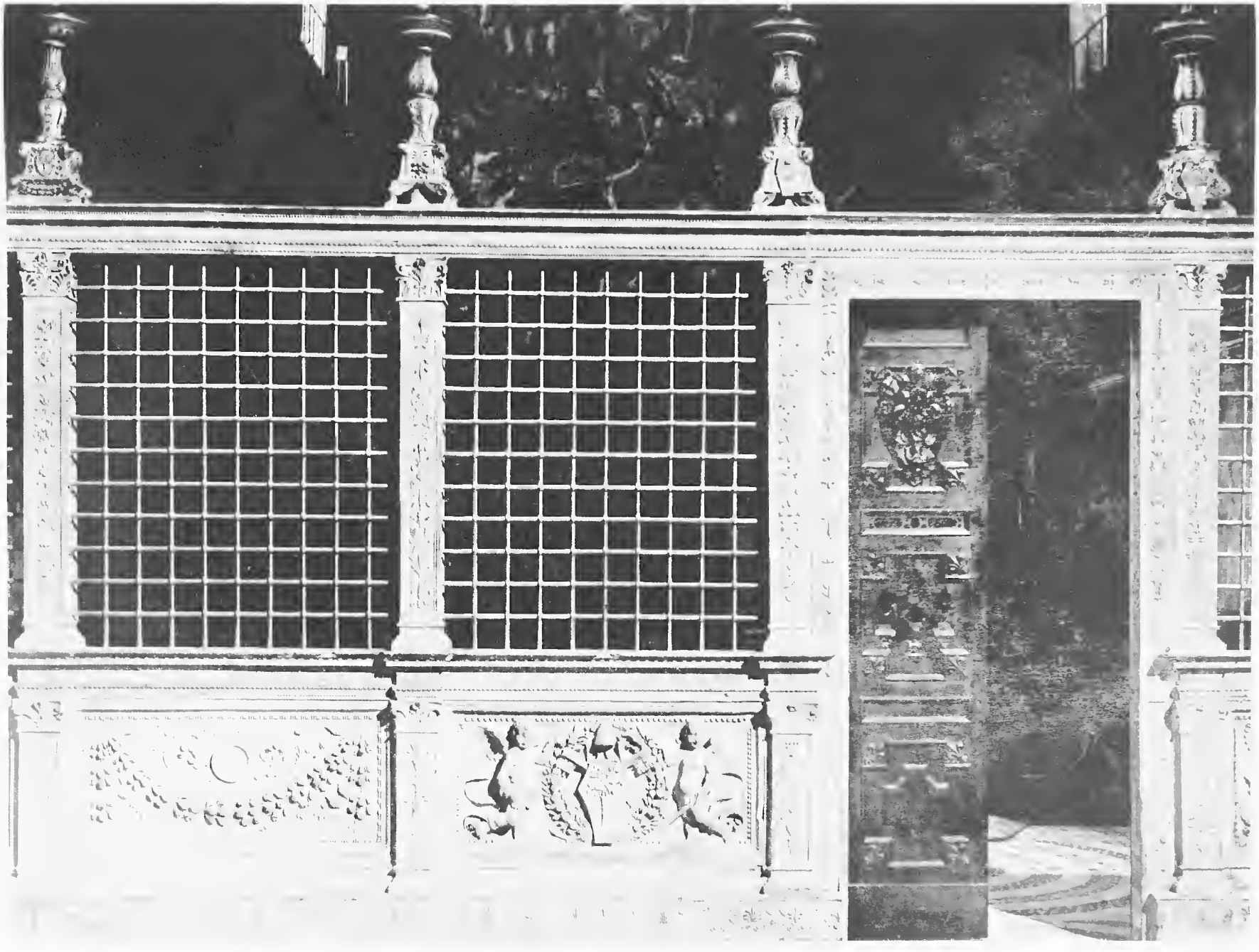
FLORENTINE CANDELABRUM, XVI CENTURY

FLORENTINE CANDELABRA—XVI CENTURY

CANDELABRA OF THE XVI AND XVII CENTURY

SIENA CATHEDRAL—DETAIL OF PULPIT BY BERNARDINO DI GIACOMO (1543)

IMPRUNETA NEAR FLORENCE—COLLEGIATE CHURCH—CHANCEL, XVII CENTURY



ROME—VATICAN—SISTINE CHAPEL, PART OF BALUSTRADE, XV CENTURY